BBC

MATT LUCAS on his time-travelling memoir
"I think I might have *over*-shared..."

DOCTOR WHO MAGAZINE™

The **OFFICIAL MAGAZINE**
of the BBC television series

EXCLUSIVE

BILLIE PIPER
"The pressure was huge"

CAMILLE CODURI
"It's Nana Tyler now"

SYLVESTER McCOY
"We did it for the fans"

DEVIL'S END
The white witch returns

"I've finally become a grown-up"

David Tennant
leads a classic line-up for the **Tenth Doctor**'s comeback

Panini magazines
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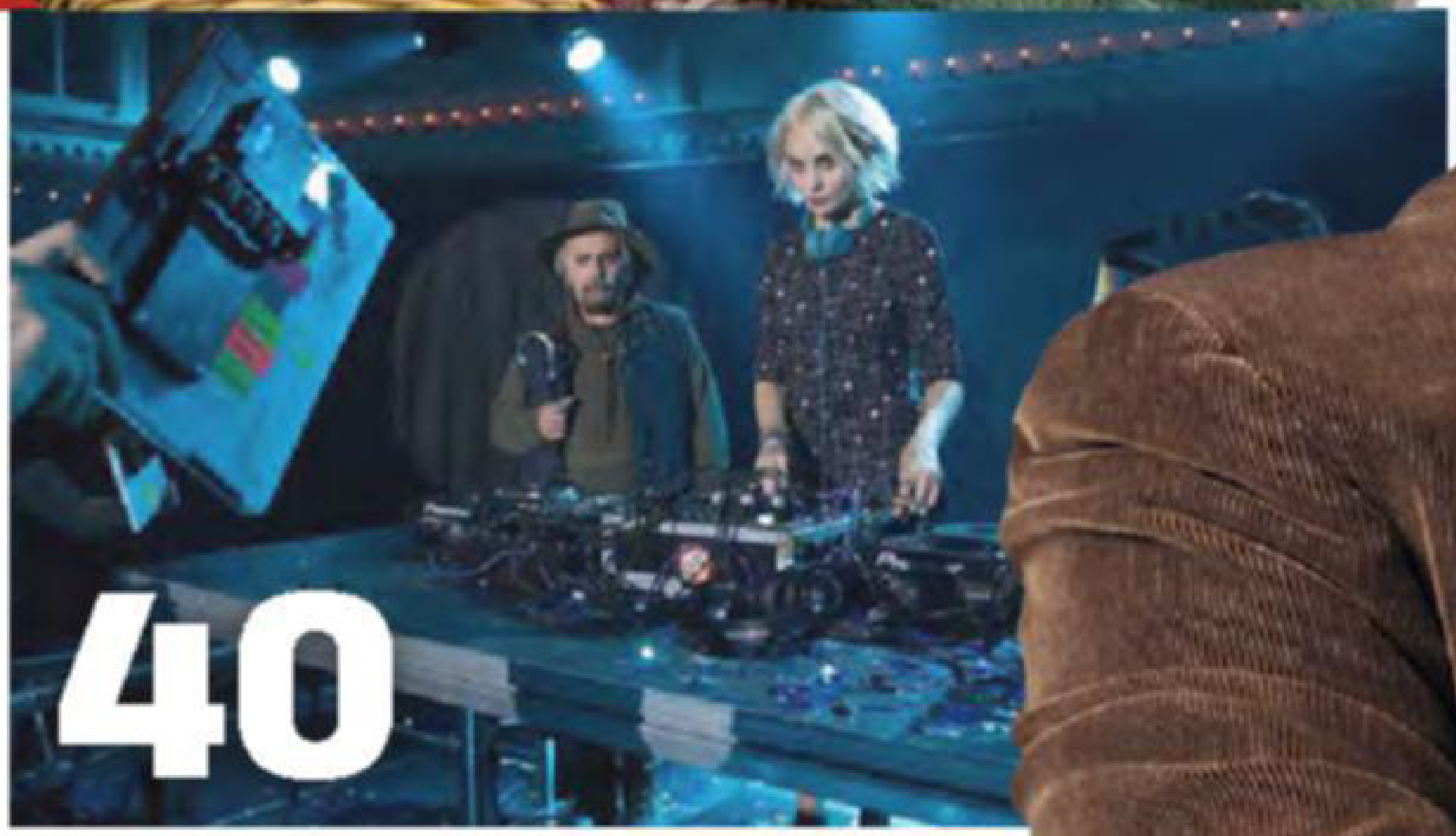

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MATT LUCAS
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Win!

DOCTOR WHO MAGAZINE

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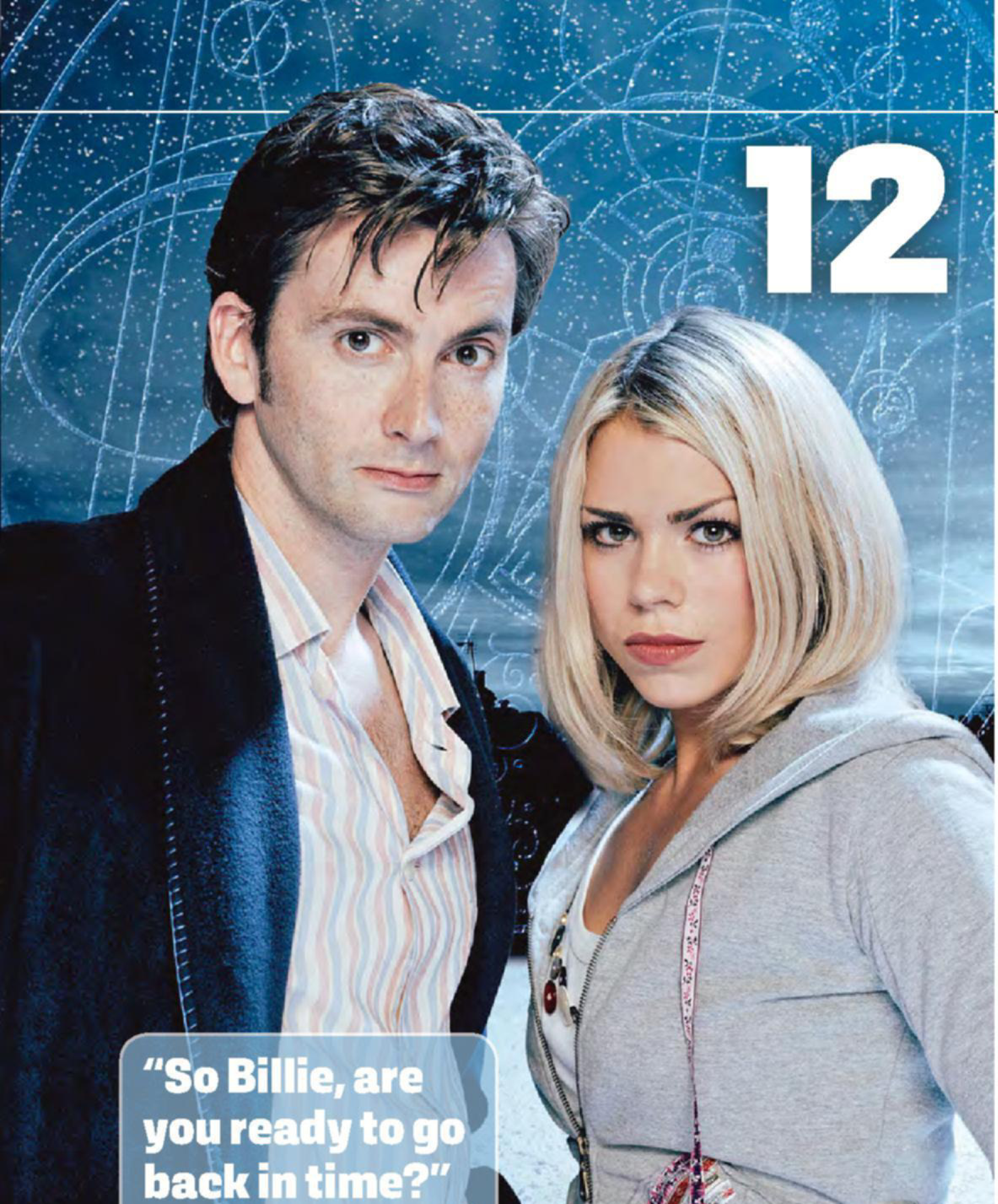

"So Billie, are you ready to go back in time?"
David Tennant

LETTER FROM The Editor

I was recently asked to write the introduction to a new portfolio reproducing some of Andrew Skilleter's artwork from the 1980s. While gazing at Andrew's cover painting for *The Leisure Hive* novelisation, I recalled the August evening, long ago, when I first saw that story.

I knew that *Doctor Who* had changed many times before, but this somehow didn't prepare me for the astonishing make-over that unfolded in the opening minutes of Part One. By the following March an impossibly young Doctor had arrived in the shape of Peter Davison and, once again, everything I thought I knew about the series needed re-evaluating.

When *Doctor Who* was relaunched with *Rose*, almost 25 years later, I got the same feeling all over again, although by this time the idea of watching *any* new episodes seemed unfamiliar.

It can be difficult keeping up with the pace of change in *Doctor Who*, and it's nice to know that even some of the actors who have played the Doctor feel the same way. In this issue we speak to Sylvester McCoy and David Tennant, both of whom took the character in new directions before they stepped down. David is refreshingly frank when he talks about leaving the role, although both he and Sylvester are happy to maintain their close links to the programme. Thanks to Big Finish, we can still explore the worlds of the Seventh and Tenth Doctors, while the television series prepares to forge ahead with the Thirteenth.

New showrunner Chris Chibnall isn't giving much away about his first series, but on the strength of what little we already know I reckon it has the potential to be a more radical reinvention than *Rose* in 2005, the TV Movie in 1996 or *The Leisure Hive* in 1980. Could next year's *Doctor Who* be an even bigger surprise than *Spearhead from Space* must have seemed in 1970?

Some people will immediately love what they see, while for others it will take a bit of getting used to. One thing we can be sure of – whatever form the new episodes take, this won't be the last time *Doctor Who* evolves.

Marcus

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Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

THE HARTNELL YEARS

THE DOCTORS
THE WILLIAM HARTNELL YEARS

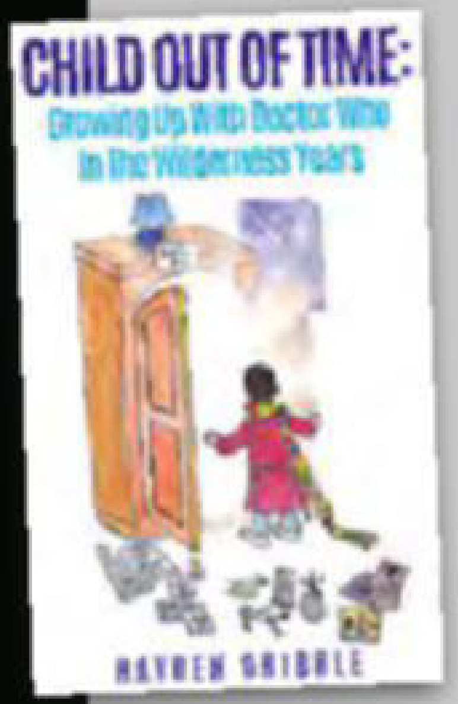
■ Koch Media continues its series exploring the world of *Doctor Who* with *The William Hartnell Years*. This double-disc DVD set is presented by Nicholas Briggs and includes interviews with Carole Anne Ford (Susan), Jacqueline Hill (Barbara), William Russell (Ian), Peter Purves (Steven) and Jackie Lane (Dodo). There is also a special tribute to William Hartnell. It's available from 13 November, priced £14.99, via *timetraveltv.com* and Amazon.

CHARITY ANTHOLOGY

TIME SHADOWS

■ *Time Shadows: Anniversary Edition* is an unofficial *Doctor Who* short-story anthology. All sales proceeds benefit the charity LimbForge. For more information visit *pseudoscopepublishing.com/timeshadows*

WILDERNESS YEARS



■ *Child Out of Time: Growing Up with Doctor Who in the Wilderness Years* is Hayden Gribble's story of how he found the Doctor as a little boy, despite the fact that he grew up during the years *Doctor Who* was off air. This unofficial book is available now from Amazon, priced £6.99 in paperback and £4.99 as an ebook.

Mobile Missy

Michelle Gomez will reprise the role of Missy, the female Master, in the upcoming video game *Doctor Who: Infinity*.

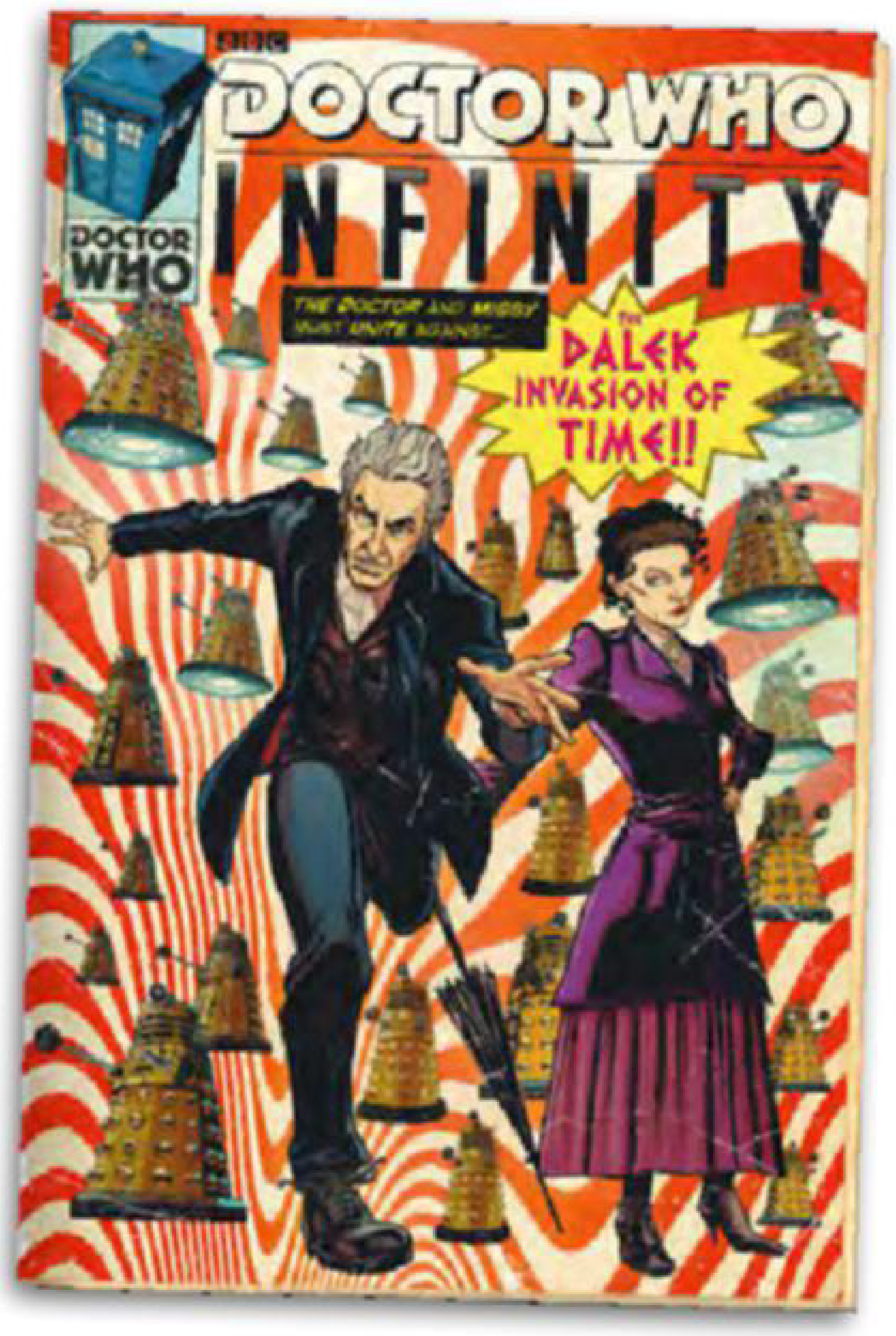
Infinity is a new *Doctor Who* game being developed by Tiny Rebel, the team that created the smartphone title *Doctor Who: Legacy* in 2013. *Infinity* will comprise standalone stories that will be available to download individually, with five episodes currently in the works. Michelle Gomez will join *Game of Thrones* star Bella Ramsey in the first story – *The Dalek Invasion of Time*. Ramsey will play a new character created specifically for the game.

"We're thrilled that Michelle Gomez has agreed to bring the incomparable Missy to life in our début story, *The Dalek Invasion of Time*," Tiny Rebel creative director Lee Cummings tells **DWM**. "It's going to be amazing to see Missy up against our new young genius villain, Freya, who will be voiced by our favourite young actress, Bella Ramsey."

Infinity will feature puzzle gameplay similar to *Legacy*, but with a heavy focus on story. Each episode will have a distinct art and narrative style, with the first stories set to launch on PC and smartphones in spring 2018.

The first adventure is written by George Mann and features art from Mike Collins. "Any chance to work with Michelle Gomez is one I'll leap at," says Mike. "Onscreen, she's incredibly dynamic and unique. The idea of working with her again in a story that features the Daleks – I'm there."

George says, "I'm over the moon to be working with the Tiny Rebel team again. Working within Michelle Gomez and Bella Ramsey is a bit of a dream gig, not to mention Daleks, and Mike Collins, whose work I've admired for years."


DOCTOR WHO
INFINITY
THE DOCTOR AND MISSY MUST UNITE AGAINST...
THE DALEK INVASION OF TIME!!

Christmas Treats

A range of *Doctor Who* merchandise is due to be released in time for Christmas.

Doctor Who: The Complete Tenth Series DVD and Blu-ray box set will be available from BBC Worldwide from 13 November (RRP £35.99 on DVD). It will also be released as a steelbook edition. The set will include the whole of the 2017 series of *Doctor Who* as well as the 2016 Christmas Special, *The Return of Doctor Mysterio*. The set also comes with a host of extras including documentaries, behind-the-scenes features, interviews with actors, writers and other programme-makers, the binaural sound edition version of *Knock Knock*, deleted scenes and audio commentaries.

From the '*Doctor Who* meets the World of Roger Hargreaves' range, the previously announced *Dr Tenth: Christmas Surprise!* book is now available, priced £6.99. The first four *Doctor Who/Mr Men* mash-up figurines – Dr First, Dr Fourth, Dr Eleventh and Dr Twelfth – are also out now, retailing at £9.99

Danilo has published the *Doctor Who* Official 2018 Calendar, priced £9.99 and available from Amazon. The calendar is themed around the Twelfth Doctor's greatest adventures. For those with a sweet tooth, TARDIS Celebration Cakes (produced by Finsbury Foods) are available from ASDA, with a recommended price of £11.99.

DOCTOR WHO
DR. TENTH
Christmas Surprise!
DOCTOR WHO
COMPLETE SERIES 10
DR. FOURTH

WHO TALK

Fantom Films has released two new titles in its range of unofficial commentaries, Who Talk: *The Talons of Weng-Chiang* and *Adventures in Space*. Nicholas Pegg is the moderator for *The Talons of Weng-Chiang*, a commentary for the 1977 story which features Christopher Benjamin, Philip Hinchcliffe, Roger Murray-Leach, John Bloomfield and the late Trevor Baxter. *Adventures in Space*, moderated by Toby Hadoke, comprises commentaries from a selection of William Hartnell episodes and features contributions from Maureen O'Brien, Richard Martin, Michael E Briant, Kay Patrick, Peter Thomas, Jeremy Bulloch, Peter Craze, Martin Cort, Peter Stenson, Roy Spencer and Clive Doig. Both titles are available now as individual CDs and downloads priced £10.99, or as a special edition bundle with extra material and covers signed by the cast. See *www.fantomfilms.co.uk* for details.

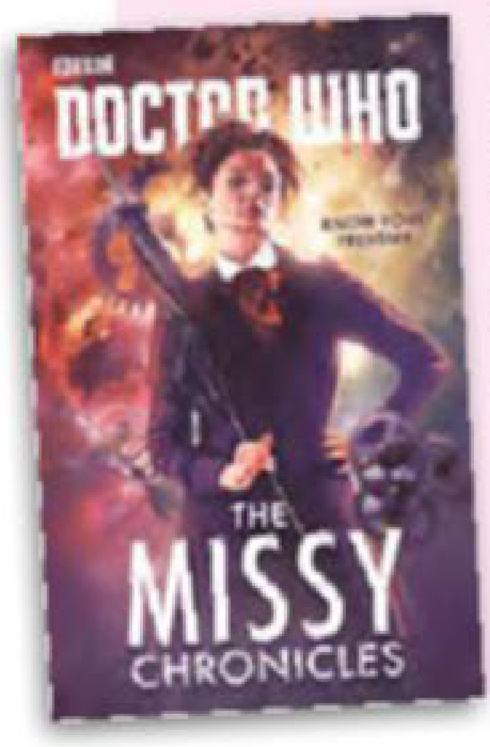
ADAMS' KRIKKITMEN

DOCTOR WHO
THE LOST ADVENTURE BY
DOUGLAS ADAMS
KRIKKIT MEN
JAMES GOSS

Next year sees the publication of *Doctor Who and the Krikkitmen*, a new novel based on a long-lost Fourth Doctor and Romana storyline held by the Douglas Adams archive in Cambridge. Author James Goss has previously novelised Adams' *Doctor Who* stories *City of Death* and *The Pirate Planet*.

Doctor Who and the Krikkitmen will be published by BBC Books on 18 January 2018, priced £16.99. It will also be released as an audiobook read by Dan Starkey (price £25) on the same day. Both are available for pre-order now.

Also set for release next year is *The Missy Chronicles*, a new anthology from BBC Books. This collection of tales will be written by Cavan Scott, Jacqueline Rayner, Paul Magrs, James Goss, Peter Anghelides and Richard Dinnick. It's available to pre-order now for release on 22 February, priced £9.99.



River Song Returns

Big Finish Productions has confirmed that there will be more adventures for Alex Kingston as River Song. *The Diary of River Song: Series Three* will be released in January 2018, this time with the Fifth Doctor (played by Peter Davison) facing off against evil midwife Madame Kovarian (Frances Barber).

The box set will contain four hour-long adventures: *The Lady in the Lake* by Nev Fountain, *A Requiem for the Doctor* by Jac Rayner, *My Dinner with Andrew* by John Dorney and *The Furies* by Matt Fitton.

David Richardson, producer of the series, tells **DWM**: "River has been on a journey through the lives of past Doctors, and in Series Three she meets the Fifth Doctor (having encountered his sixth and seventh incarnations in Series Two, and the eighth in Series One). So what a treat to throw Madame Kovarian into the mix too, and to have Alex, Peter and Frances working together in studio. There was, I'm sure you won't be surprised to hear, much joy and laughter between takes."

Big Finish has also confirmed that River Song will be returning for at least another two box sets of *The Diary of River Song*, which will take the character into 2020.

The Diary of
RIVER SONG

BESSIE AT BEAULIEU

■ The Third Doctor's car, Bessie, has been put on show at the 'On Screen Cars' exhibition at the National Motor Museum, Beaulieu. Bessie, a bright yellow Siva Edwardian, first appeared in *Doctor Who and the Silurians* in 1970 and was last seen in 1993's Children in Need special *Dimensions in Time*. Entrance to 'On Screen Cars' is included in the general admission ticket to Beaulieu. For more information visit *beaulieu.co.uk*

LETHBRIDGE-STEWART SERIES FIVE

■ Candy Jar Books has announced the titles in its fifth series of *Lethbridge-Stewart* novels: *The New Unusual* by Adrian Sherlock & Andy Frankham-Allen, *A Very Private Haunting* by Sharon Bidwell and *The Man from Yesterday* by Nick Walters. The books are available to pre-order now from *candy-jar.co.uk*

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Beyond the TARDIS

COMPILED BY **DOMINIC MAY**

Keeping tabs on what the cast and crew of *Doctor Who* get up to away from the series...

WHO TOPS TALENT 100?

■ **Jodie Whittaker** topped the first annual *Radio Times* TV 100 published on 18 September. The list reflects the hottest talents of the past year. Jodie commented, "I have had a brilliant year... I can't quite believe everything that's happened, I'm incredibly grateful." **Pearl Mackie** came tenth with **Jenna Coleman** at 14. Others included voting panellist **Steven Moffat** (24), **Chris Chibnall** (33), **Matt Smith** (59), **Peter Capaldi** (64) and **Mark Gatiss** (78). Jodie has shared favourite school memories for the charity ActionAid (*tinyurl.com/JodieAction*).

Karen Gillan posted this image of herself and Matt Smith on Instagram.

PONDS REUNITED

■ **Matt Smith**, **Karen Gillan** and **Arthur Darvill** reassembled at Atlanta's DragonCon in early September, with 'the Doctor and Pond back together united by denim' as per Karen's Instagram and 'Karen and Arthur's zany dance to Kelis' *Milkshake*' (*tinyurl.com/PondShake*). Karen's latest trailer for *Jumanji: Welcome to the Jungle*, due on 20 December, is available via *tinyurl.com/GillanJumanji*. On 25 August, Arthur had a close encounter with a Weeping Angel lookalike on the set of *Legends of Tomorrow*, tweeting a caption of 'You've got to be kidding me'. Netflix has bought the rights to Arthur's film musical *Been So Long*.

MARK'S MADNESS

■ **Mark Gatiss** attended *Ink*'s opening at the Duke of York's Theatre on 20 September. He is spymaster Robert Cecil in BBC One's *Gunpowder*, airing early November. Mark also stars in the Nottingham Playhouse revival of *The Madness of George III* from 2 to 17 November, preceded by *An Audience with Mark Gatiss* on 23 October. The full **Russell T Davies**' Edinburgh TV Festival Outstanding Achievement Award interview is available at *tinyurl.com/RTDOutstanding*. Russell featured on Radio 2's Simon Mayo Drivetime on 13 September.

BILL'S BIRTHDAY

■ **Pearl Mackie** returns to the London stage as Lulu alongside **Toby Jones** and **Zoë Wanamaker** for the 60th anniversary production of *The Birthday Party* at the Harold Pinter Theatre from 9 January to 14 April (BBC interview at *tinyurl.com/PinterPearl*). On 12 October Pearl, who narrates Orion audiobook *The Last Namsara* (extract via *tinyurl.com/PearlNamsara*), recorded *Room 101*, hosted by **Frank Skinner**, at Elstree Studios for 2018 broadcast. She told *The Guardian* (30 September) she wore white jogging bottoms on her first date at age 15.

DEEP SPACE CAPALDI

■ The archive of *Star Trek: Deep Space Nine*'s Ira Steven Behr has disclosed that **Peter Capaldi** auditioned for Commander Benjamin Sisko in 1992. Capaldi lately lent support to offshore wind technology appearing in a campaign video shot at Westminster Tube station (*tinyurl.com/WindCapaldi*). Peter, who reprises Mr Curry in *Paddington 2* from 10 November, made a surprise visit to Glasgow's GuitarGuitar music store on 15 September.

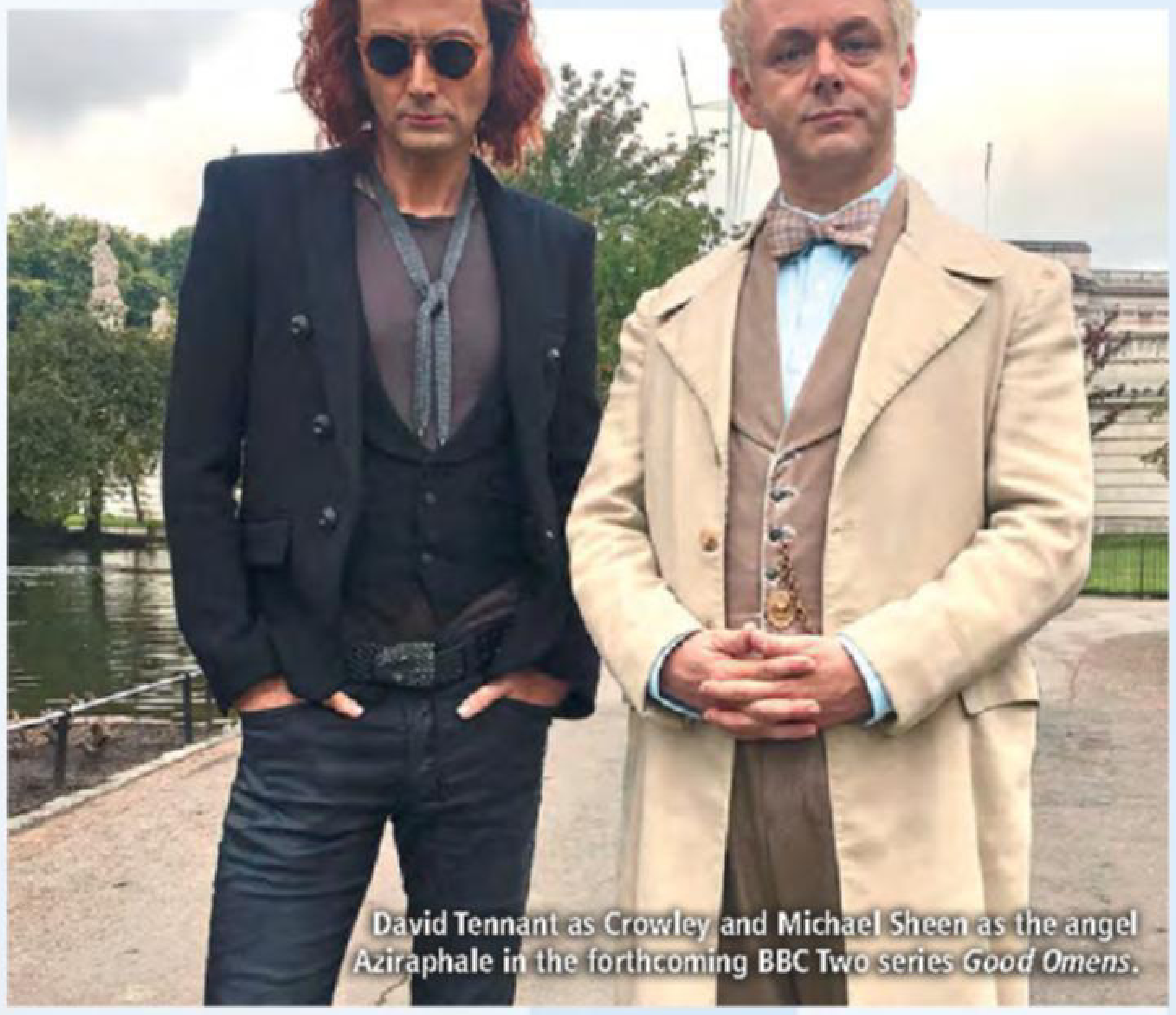
BRADLEY LODGINGS

■ **David Bradley** plays Bermingham in Gothic horror movie *The Lodgers*, which launched at the Toronto Film Festival on 8 September (see the trailer 97 seconds in via *tinyurl.com/LodgerBrad*). Forthcoming Bradley projects include Grandad in thriller *Await Further Instructions*, Farmer in 14-minute short *Edmund the Magnificent* (trailer at *tinyurl.com/EdmundBrad*) and series two of the Netflix animation *Trollhunters*.

BROADCHURCH AWARDS

■ **Chris Chibnall**'s *Broadchurch* starring **David Tennant** collected Best Drama Series, Best Actor and Best Actress at the 4 September *TV Choice* Awards with Tennant movingly thanking his wife **Georgia Moffett** during his speech (*tinyurl.com/DavidChoice*). **Douglas Mackinnon** used London's St James Park as a principal location during September while directing BBC Two's forthcoming drama *Good Omens*, starring David as Crowley and **Michael Sheen** as the angel Aziraphale. The script was by **Neil Gaiman**.

Mark Gatiss plays the title role in *The Madness of George III.*



David Tennant as Crowley and Michael Sheen as the angel Aziraphale in the forthcoming BBC Two series *Good Omens*.

THE NARDOLE TIMES

■ **Matt Lucas** gave an exclusive interview to *The Sunday Times Magazine* (24 September *tinyurl.com/LucasSTimes*) and also featured on Radio 4's *Front Row* on 2 October. He played Wes in the opening episode of Sky 1's final series of *Stella* on 13 September and is Tony Hendra in *A Futile & Stupid Gesture*, the forthcoming biopic on *National Lampoon*'s Doug Kenney.

WHO'S ON DISPLAY?

■ **Matt Smith** attended the Emmy Awards in LA on 17 September plus associated pre-parties. **Jenna Coleman** visited London Fashion Week on 18 September for the Emilia Wickstead and Erdem shows. **Karen Gillan** graced the opening of New York's Vivienne Westwood store on 6 November.

Patrick O'Connell in *The Dalek Invasion of Earth.*

CHRIS' MACBETH

■ **Christopher Eccleston** co-presented Radio 4's *Loose Ends* on 23 September. He makes his RSC début as Macbeth at Stratford's Royal Shakespeare Theatre from 13 March to 22 September (public booking from 23 October), with a cinema broadcast on 11 April. He is shooting a three-part BBC One family drama called *Come Home* playing bereft husband and father Greg.

CAPTAIN VICTORIOUS

■ **John Barrowman** and his team Troublemakers won the season finale of ABC's *Battle of the Network Stars* on 7 September (*tinyurl.com/BarrowWin*). **Freema Agyeman** continues as Claire in *Apologia* until 18 November. She read transgender Cinderella story *Jamie* for Alternative Family Week (*tinyurl.com/FreemaJamie*). Vampire picture *Eat Locals* with Freema as Angel and **Eve Myles** as Vanessa is available for iTunes download from 30 October.

QUICKIES

■ **Samuel Anderson** plays former City high-flyer Luke in comedy *The Retreat* at London's Park Theatre until 2 December. **Bernard Cribbins** contributed to National Doodle Day on 22 September, benefitting Epilepsy Action. **Dan Starkey** features in an improvised production of *Twin Peaks* at the Nursery Theatre in Finsbury Square on 3, 10 and 17 November and 1 December.

OBITUARY

■ **Patrick O'Connell**, who played Ashton in *The Dalek Invasion of Earth* and who, as Edward Hammond, regularly locked horns with Colin Baker's Paul Merroney in *The Brothers*, died on 10 August aged 83. **Alan Cassell**, who was a discotheque customer extra in *The War Machines*, died on 30 August aged 85. Dwm

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Galaxy Forum

Your views on the latest developments in the world of *Doctor Who*...

The *Doctor Who* Experience in Cardiff closed its doors for the final time on Saturday 9 September. This prompted some of you to send us your fond memories of trips to the Experience…

MEMORABLE EXPERIENCE

■ **BRADLEY THOMAS** (18) WALES

There was some tragic news recently of the *Doctor Who* Experience closing down, so I thought I'd share some happy memories. I went on fantastic adventures with the Eleventh and Twelfth Doctors, in which I flew the TARDIS twice! The Twelfth's adventure ended in Totter's Lane, which is really special as that is where *Doctor Who* began. What made it even better was that we left past a recreation of the original TARDIS console.

My favourite set was the Tenth Doctor's console, which was actually used in the TV series! When I reached the green-screen photo opportunity, there were props provided. Of course, I used as many as I could… the Eleventh's fez, the Tenth's 3D glasses, the Seventh's umbrella, the Fourth's scarf and screwdriver, all while wearing my TARDIS jumper!

Finally I went to the TARDIS set tour at the BBC Studios which was a brilliant experience for any fan. As I looked around in amazement, the tour guide said, "I know!"

Star Letter

The Doctor (Peter Capaldi) has TARDIS trouble in the exclusive footage shown at the *Doctor Who* Experience.

ARE YOU EXPERIENCED?

■ **DAN JACOBS** SOUTH CAROLINA, USA

Doctor Who made me fall in love with Cardiff! I came for the *Doctor Who* Experience and left with a true love for Cardiff and its amazing people. They made me feel welcome and accepted me not only as a visitor but also as a *Who* fan. I will always remember the two gentlemen working at the local post office who proudly told me that they were in an episode of *Doctor Who* with the Cybermen. And then there was the moment as I was walking towards that big, blue, beautiful *Doctor Who* Experience building in the rain when the sun suddenly came out, as if Cardiff was giving me its blessing. I hope the *Doctor Who* Experience comes back. Our new Doctor deserves her own Experience. And I want to come back to Cardiff to share it with her and every other fan out there.

Dan's letter wins him a copy of *The Behemoth*, a new full-cast audio drama starring Colin Baker as the Doctor. It's available now from *bigfinish.com* priced £14.99 on CD and £12.99 to download.

DOCTOR WHO
THE BEHEMOTH
FULL CAST AUDIO DRAMA

■ **SHAWN LEVY & JADE KNIGHT** EMAIL

As soon as we heard that the *Doctor Who* Experience was to close we just had to arrange a visit so Hayden, our son, wouldn't miss out. We were also lucky enough to go on the TARDIS tour, which is something we'll never forget. And Hayden made good use of the round things in the TARDIS, by lying down in one of them! (Always wondered what their use was!).

His eyes light up every time he hears the *Doctor Who* theme tune. He has already met six Doctors and a handful of companions, his favourite being Ace. Hayden is following his mum and dad in the cosplay world and already has a few costumes to wear.

Aww, how cute! We're also sad to see the *Doctor Who* Experience go, but it's not just the Experience in Cardiff that you've enjoyed visiting…

■ **ALISON JACOBS** LINCOLN

Recently, my mum and I decided to visit the small *Doctor Who* exhibition in Bromyard, part of The Time Machine Museum of Science Fiction. It was a bit of an adventure getting there – the road from Worcester to Bromyard was blocked and we were diverted up a hilly, bendy, single-track road. We could have used some of Bessie's added extras! But it was worth the effort. Speaking to the owner, it's obviously a labour of love for him. (He was very helpful when Mum had a problem with the stairs.) There's a lot to see, and I doubt the building could hold much more. It's just as fascinating to see small items like an Adipose pill box as larger ones like a 1970s Zygon. I'd definitely recommend a visit.

Thanks Alison. We love the museum too. We interviewed its owner in our *Toys and Games* special, which was published earlier this year.

Cosplayers gather for the last day of the *Doctor Who* Experience on 9 September 2017. Photo © Ryan Hickson
BBC
DOCTOR WHO
EXPERIENCE

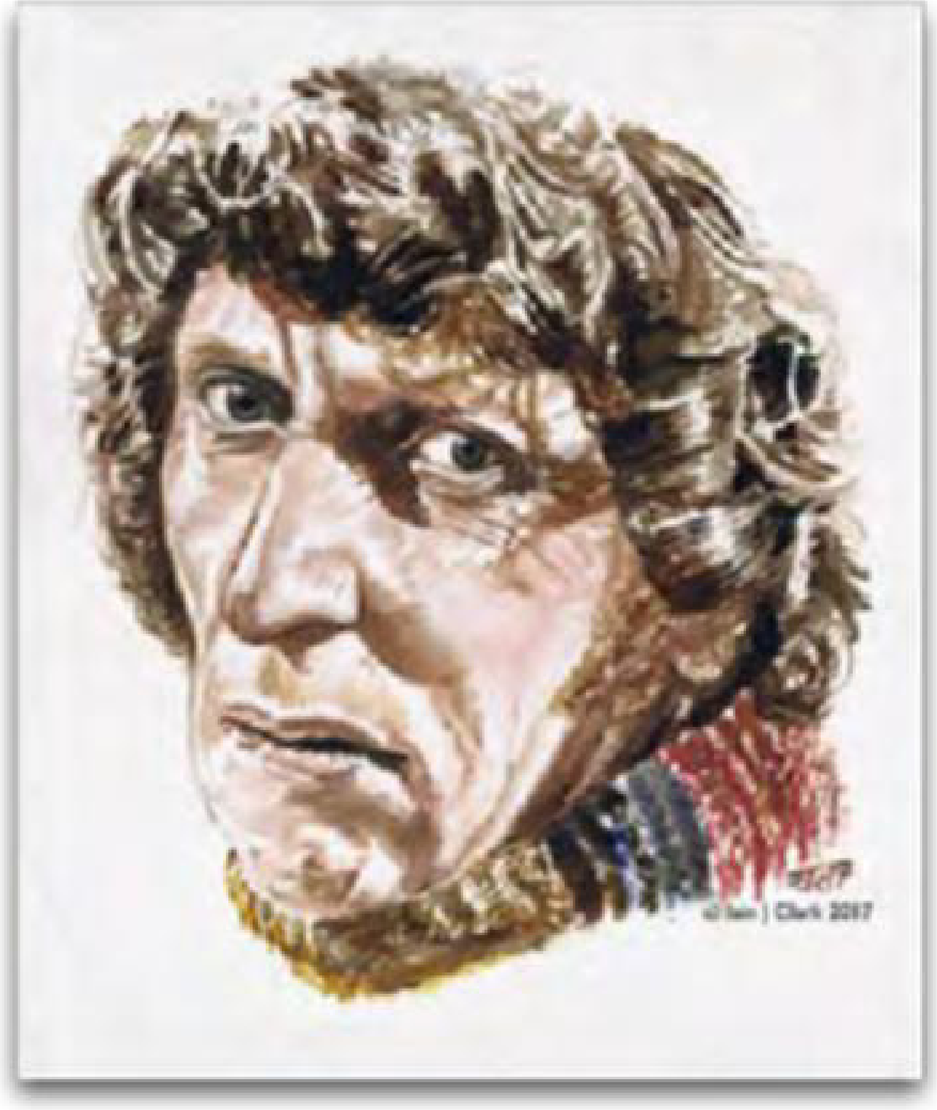
PREVIOUSLY IN DWM...

■ **NICK SAVAGE** (19) RUGBY

Thank you **DWM** for the absolutely fantastic *Fact of Fiction* in issue 517 on the 1964 classic *The Aztecs*. This section, as well as the magazine overall, continues to go from strength to strength, and the in-depth study of this 'pure historical' adventure was the most fascinating thing I've read for months. A properly good history lesson!

■ **STEPHEN PARRY** BIRMINGHAM

I would like to offer kudos to Emily Cook for perhaps being the first person in the history of *any* magazine to review a poetry book with poetry. I really enjoyed her review of James Goss and Russell



▲ **The Fourth Doctor by Iain J Clark**

T Davies' *Now We Are Six Hundred* in **DWM** 517. Well done, Emily.

On a separate note, *The Parliament of Fear* comic strip has been my favourite in a long time. They're all good, but this one has been top-notch. With that in mind, any chance of a regular interview or two with the writers, artists, inkers, colourists, letterers and editors of the various strips? I'd love to hear more about what makes the comic strip tick.

Thanks for the kind words, Stephen. If it's more info on the strip that you're after, then check out our graphic novels – the latest, *Doorway to Hell*, is out now, and features a ton of behind-the-scenes material.

■ **NICK MAYS** DONCASTER

I just wanted to say how completely blown away I was by your latest Special Edition *Referencing the Doctor*. As a writer who has conducted research myself, I appreciated the impressive amount of detail – and work – that went into this issue. Equally impressive were the efforts of those original fans who conducted interviews, undertook extensive research and generally cared enough to not just record Whovian history, but to save it, enhance it and lay the foundations for others – fans and professionals alike – to build upon. We owe them such a debt of gratitude

And let's not forget the key role that dear old **DWM** has played in this process over the years, giving a platform to those early fan experts, many of whom are now involved with the making of this wonderful show. Excellent chaps, all of you!

■ **MARK 'VOGON' HOLDING**

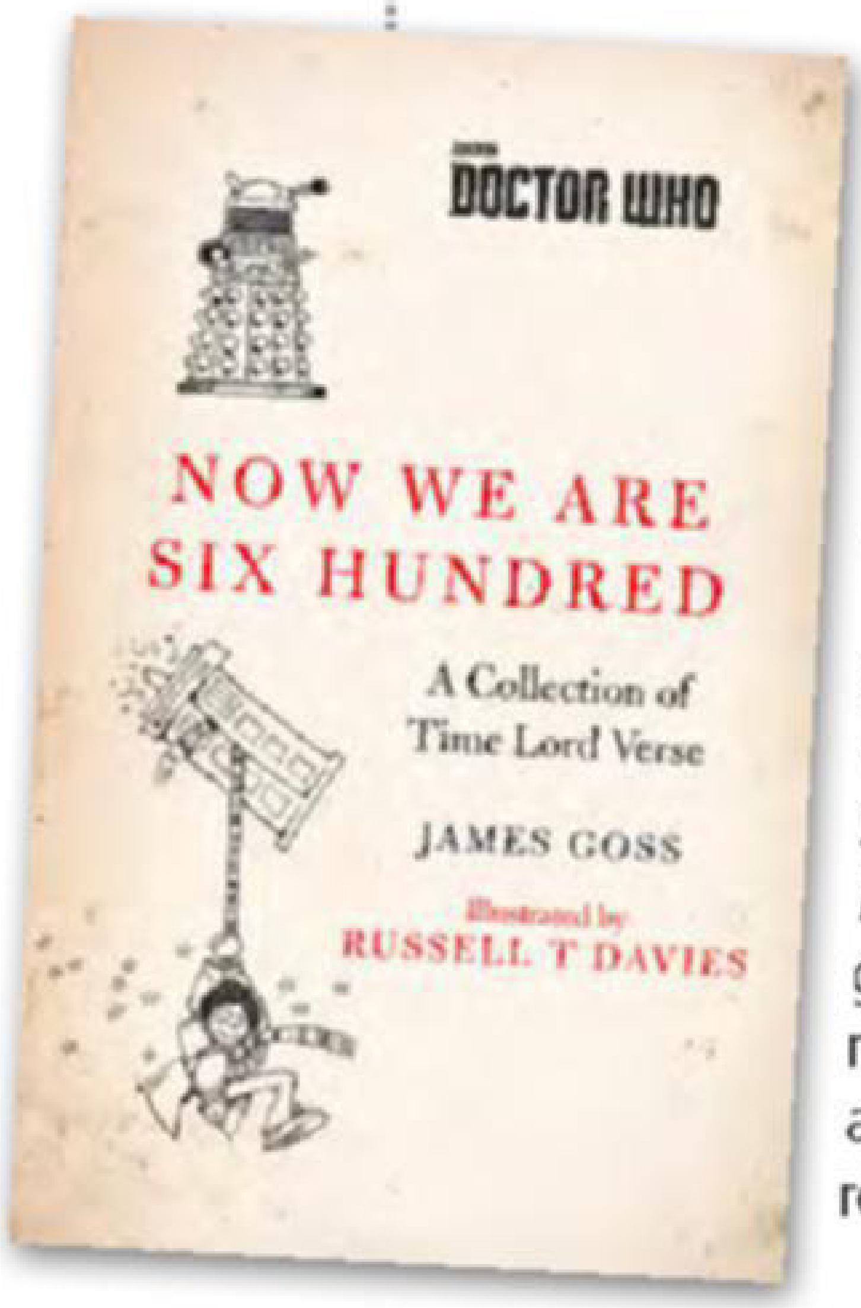
EMAIL

I loved Emily Cook's review of Goss and Davies' book / Such craft with words, imagine how much skill and time it took / I'd never really thought myself much of a poet chap / But must admit it brought a joy I just don't get from rap / In fact, so good was this critique that now I've gone and read it / It's going on my Christmas list – here's hoping that I'll geddit!

■ **JOSEPH BRITTEN**

EMAIL

The Trail of a Time Lord was an interesting and unexpected article in issue 516, but did any of you notice the horrible mistakes on the brochure that they made for the tour? Apparently the Cryons met the Sixth Doctor in *Revenge of the Cybermen* (in addition, it is later stated that the Sixth Doctor never met the Cybermen at all!); Sutekh was rediscovered by 'Marius Scarman'; and the Doctor once fought a Gastropod called 'Nestor'!


DOCTOR WHO
NOW WE ARE SIX HUNDRED
A Collection of Time Lord Verse
JAMES GOSS
Illustrated by RUSSELL T DAVIES

■ **STEVE WALKER**

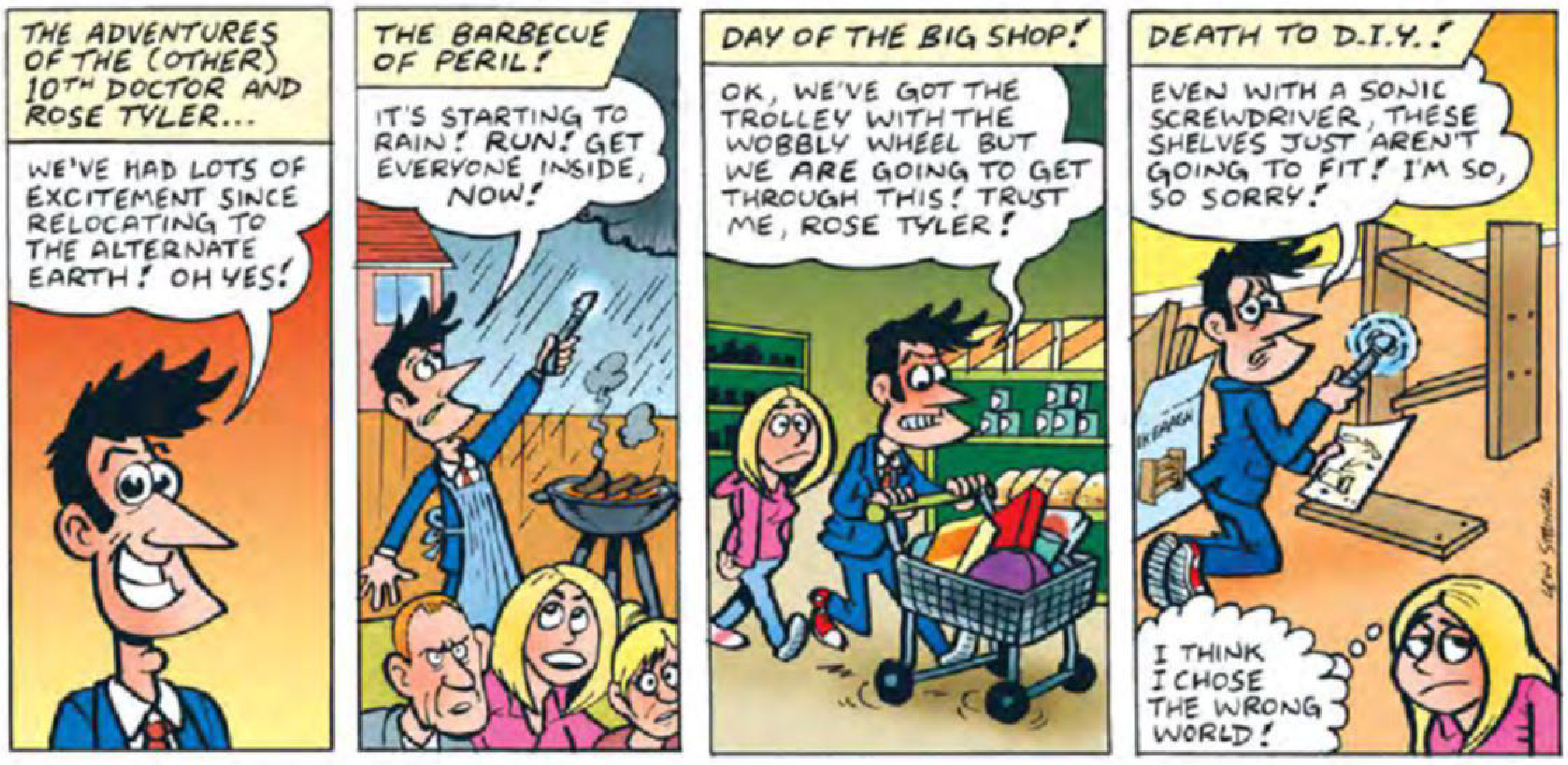
SOUTH AUSTRALIA

I've just been reading the *Public Image* feature (I'm ashamed to say I'm a couple of issues behind at the moment) and it occurred to me, as it usually does, that the TV ratings for the UK are just a small part of the story.

Doctor Who is shown in many, many countries so we should take heart(s) that we can also include overseas viewing figures as a measure of the success of the show. In addition, many people will be watching the show once it comes out on Blu-ray/DVD/digital stores and we will, of course, watch these episodes over and over again.

I'm guessing shows like *Britain's Got Talent* and *Strictly Come Dancing* don't get a Blu-ray release and the associated multiple repeat viewings. ►

THE *Daft* DIMENSION BY LEW STRINGER


THE ADVENTURES OF THE (OTHER) 10TH DOCTOR AND ROSE TYLER...
WE'VE HAD LOTS OF EXCITEMENT SINCE RELOCATING TO THE ALTERNATE EARTH! OH YES!
THE BARBECUE OF PERIL!
IT'S STARTING TO RAIN! RUN! GET EVERYONE INSIDE, NOW!
DAY OF THE BIG SHOP!
OK, WE'VE GOT THE TROLLEY WITH THE WOBBLY WHEEL BUT WE ARE GOING TO GET THROUGH THIS! TRUST ME, ROSE TYLER!
DEATH TO D.I.Y.!
EVEN WITH A SONIC SCREWDRIVER, THESE SHELVES JUST AREN'T GOING TO FIT! I'M SO, SO SORRY!
I THINK I CHOSE THE WRONG WORLD!
LEW STRINGER

WHO TUBE

This month's pick of *Who*-related videos

■ Jake Dudman reads extracts from the *Doctor Who* poetry book *Now We Are Six Hundred* in the voices of the Tenth, Eleventh, Fourth and Ninth Doctors. Go to: **tinyurl.com/JakePoems**

■ To celebrate National Poetry Day on 28 September, Russell T Davies and James Goss visited *The Fan Show* to talk about the release of their new book, *Now We Are Six Hundred*. Go to: **tinyurl.com/FanShowPoetry**

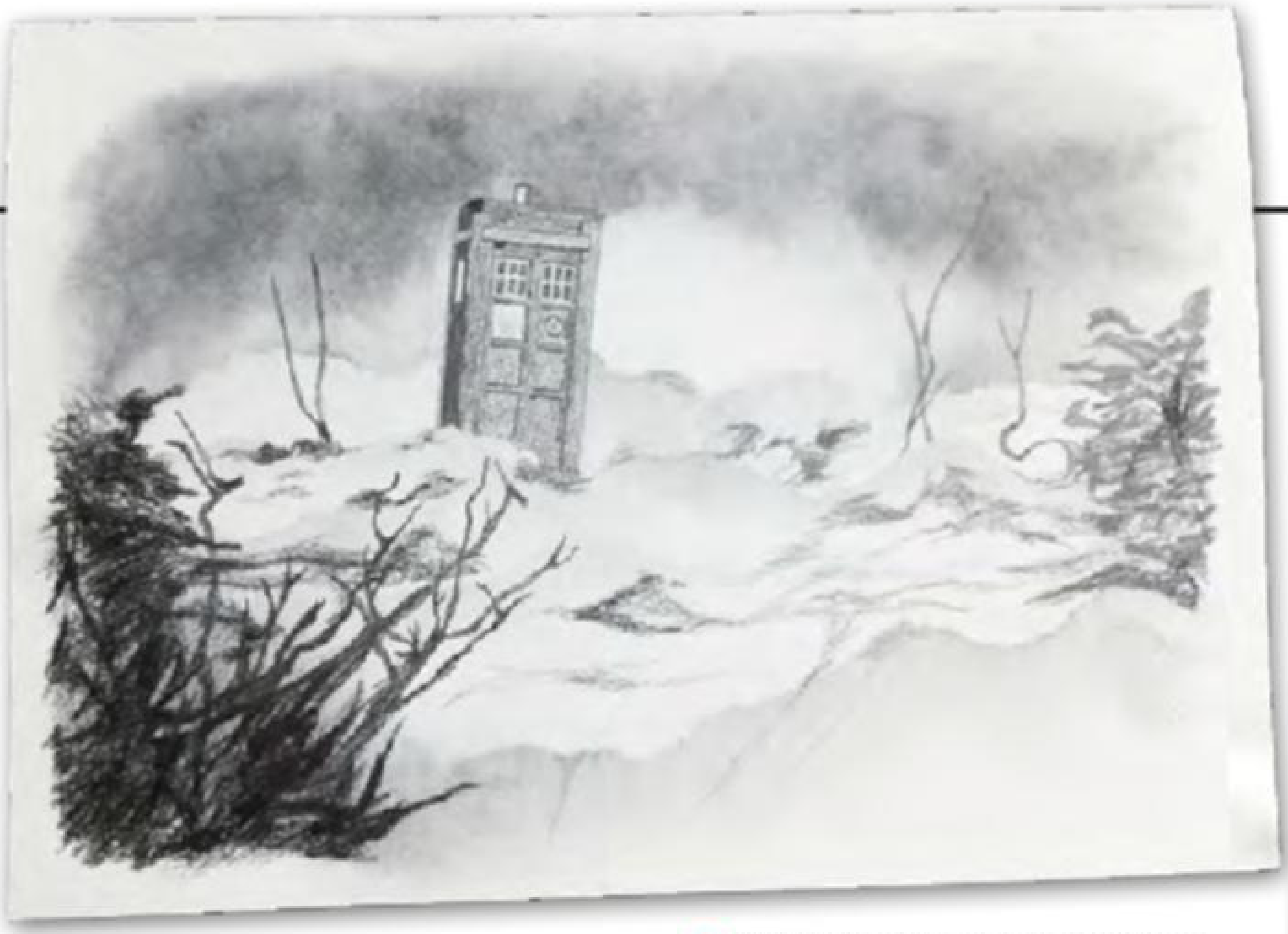
■ In a LEGO scene created by FiveWhoFans, the Thirteenth Doctor finds herself in a spot of bother when her predecessors turn up to provide wardrobe advice... Go to: **tinyurl.com/13Clothes**

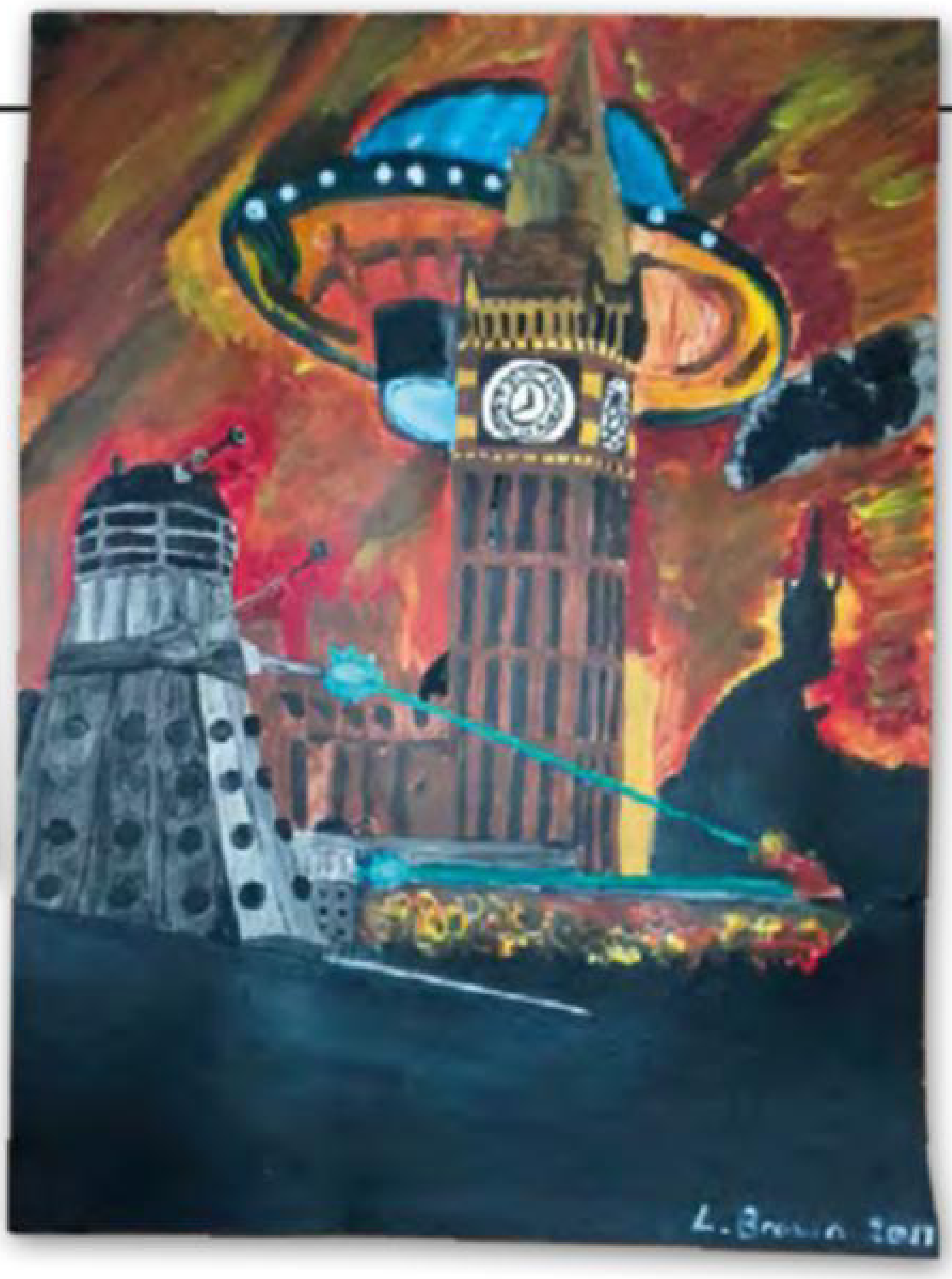
DOCTOR WHO EXPERIENCE

■ So long *Doctor Who* Experience and thanks for all the memories! Here's a look back at some of the Experience's best bits. Go to: **tinyurl.com/GoodbyeDWE**

■ It's a while until the Thirteenth Doctor's first episode airs, but here's a fan-made video imagining what the new series' opening titles might look like. Go to: **tinyurl.com/13Titles**

Galaxy Forum


▲ *100,000 BC* by Blaine Coughlan

▼ Daleks invade London by Lauren Brown


WE ALSO HEARD FROM

Get in touch with us via Twitter...

@ukwrestle77 I've been an avid reader since 1987 and issue 517 is one of the best and most eclectic issues to date. Lovely tribute to Deborah Watling too.

@eraseresk Loving the heaps of rarely seen (by me at least) photos in **DWM** 517. This magazine just got even better. A storming read.

@StuartHumphreys Going to work with a big smile of pride today. Got a double recommendation in **DWM** 517's *WhoTube*. Thank you **DWM**!

@Skaro7 Did you know some pour soul is trapped in the small print on page 3 of **DWM** 517? #FreeSmallPrintGuy

◄ ■ **PETER THORPE** EMAIL

I wish to thank you for making me a happy **DWM** reader. I've loved **DWM** since I started buying it back in the early 1980s, so as you can imagine I do have rather a lot.

I have been re-reading my **DWM** collection and came across the last *Archive* that was done back in 2003. Shortly after that came *The Fact of Fiction* which I thought was just as brilliant as the *Archives* were. But... I think that *The Fact of Fiction* must be almost complete soon. I'm not exactly sure on that, but I came up with an idea of what to represent after this completion. How about bringing back the *Archives*, only this time featuring the Big Finish audio dramas?

It a nice idea, but Big Finish audios wouldn't fit the archive format… and besides, there are still plenty of TV stories left that deserve a *Fact of Fiction*. Speaking of Big Finish, last month it was announced there would be new full-cast audio dramas for the First Doctor, starring David Bradley…

AUDIO, HMM?

■ **ROBERT COLLARD** (17)
EMAIL

I was very excited to hear about the new Big Finish audio adventures featuring David Bradley as the First Doctor. That, combined with the new Tenth Doctor audio adventures, made me realise that the door is now open for many new Big Finish productions. When will they announce the return of the Eleventh Doctor? The John Simm Master? Vastra? Missy? The future for Big Finish is looking very promising, reassuring us that no character is gone forever in the Whoniverse.

Who knows, Robert? As soon as they can coax the actors to recreate their roles, we imagine. Let's hope that's possible. Meanwhile, your emails about the future of *Doctor Who* and Jodie Whittaker continue to pour in…

TRUST ME, I'M A DOCTOR

■ **GRAHAM GILLILAND** EMAIL

I write this while watching the final episode of *Trust Me* starring Jodie Whittaker. Watching Jodie's performance as Cath Hardacre the one word that keeps springing to mind is 'quality'. I have admired Jodie's work in *Broadchurch* and can only feel that we as *Doctor Who* fans have got an actor of real substance. I felt from the moment she pulled her hood down and looked at her TARDIS that this person was perfect for the role.

It was not just that Jodie's look said 'quality actor', but I sensed here is someone who loves and understands what *Doctor Who* is all about and what it means to all us fans out there. That one look tells me that we are in for a privileged time experiencing this Doctor, so let's all embrace it and celebrate the great things that are to come!

David Bradley as the First Doctor.

■ **FRANCIS CAVE** (47)
HERTFORDSHIRE

In *World Enough and Time* the Doctor indicated to Bill that his people always had the ability to change gender despite, as Bill pointed out, them referring to themselves as Time Lords (neatly avoiding the fact that in the series we had also been introduced to various Time Ladies).

However, if this is true why is it that, until very recently, we have not seen any Time Lords who had regenerated from female to male or vice versa? Why no male Romana or female Borusa?

Could it be the case that the Doctor was lying, or at least being economical with the truth, and in fact this was something that until relatively recently in their history they could not do?

Now I am sure greater minds than mine could explain this better (I am looking at you Mr Chibnall!) but as a result of the Time War, might the decision have been made at the highest level of Time Lord society to introduce some change affecting the DNA of all living Time Lords – a sort of 'Gallifrey gender update version 2.0' – to ensure the survival of the race whatever the final outcome of the war?

After all, isn't it in the legends of Gallifrey that it was Rassilon who gave his people the ability to regenerate, something they could not have done before?

As for why it's only the latest regeneration that will result in the Doctor being a woman, well perhaps until the Doctor found Gallifrey again he had been out of signal and therefore has only just received the update!

Until next time, keep writing (and drawing!)... DWM

▲ A pottery Cyberman head by David Lever

The Doctor (Peter Capaldi) and Bill (Pearl Mackie) discuss Time Lord genders in *World Enough and Time* (2017).

BBC

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TERRANCE DICKS
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WITH DALEK VOICES BY NICHOLAS BRIGGS

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Ten Again

It's been over ten years since David Tennant was cast as the Doctor. As David returns for more Big Finish audio adventures, he reflects on an eventful decade...

INTERVIEW BY **BENJAMIN COOK**

"Nice chandelier. I might try and swing on that later."

The Doctor, *The Sword of the Chevalier*

"So Billie, are you ready to go back in time?"

"Oh yeah!"

"It's like the last decade never happened," beams David Tennant, wearing the face of a man who's just remembered he can totally time travel.

"I know!"

Oh, what a sickening love-in. But haven't you heard? It's 2006 all over again. David Tennant and Billie Piper are reprising their television roles as the Doctor and Rose, on Big Finish audio. Volume Two of *The Tenth Doctor Adventures*, a trilogy of original, full-cast plays set towards the beginning of David's *Doctor Who* TV run, features: *Infamy of the Zaross* (an alien invasion of modern-day Norwich), *The Sword of the Chevalier* (in 1791, the Doctor and Rose meet the Chevalier d'Éon) and *Cold Vengeance* (the Doctor! And Rose Tyler! In space! With Ice Warriors!). Sonically it's an all-you-can-eat buffet of alien creatures, thrilling adventure, and fresh, outrageous, mid-naughties fun. (And at around 1pm,

DOCTOR WHO
BRAND NEW ADVENTURES
DAVID TENNANT AND BILLIE PIPER IN
THE SWORD OF THE CHEVALIER
BY GUY ADAMS
BIG
FEATURING NICHOLAS GRACE
FULL CAST AUDIO DRAMA

there's an *actual* all-you-can-eat buffet. No wonder everyone in studio is so cheerful.)

"Who's that character from *The Beano* you've come as?" director Nicholas Briggs asks David, who's turned up wearing a red-and-black striped sweater.

"Will everyone stop with the Dennis the Menace references?" says David. "It's an old, faithful jumper. It makes me very happy."

"Well, that's the main thing," deadpans Nick. As the voice of the Daleks – and other beasties – on TV since 2005, Nick can be heard throughout David's tenure as the Doctor, and beyond. Today, as well as directing, he's voicing the Ice Warriors; all hisses and whispers.

"It's lovely," says David. "Hissing in my earlobe. You're very good."

"It'd be embarrassing if I weren't," points out Nick.

Billie is impressed too. "I love it. Subtle."

"Never knowingly underplayed," agrees Nick.

"Do you do these on telly as well?" asks David.

"I do. Well, I did the first time" – Nick voiced Grand Marshal Skaldak in 2013 TV episode *Cold War* – "but I don't think I'm doing them anymore." When the Ice Warriors returned in *Empress of Mars* earlier this year, Nick wasn't involved.

David lifts both eyebrows and smiles. "It'll be rubbish without you, Nick," he teases.

We're at The Soundhouse studios in Acton, West London, and it doesn't feel like the best part of a decade since David and Billie last travelled through time and space together, fighting Nick Briggs and other monsters. "No, it doesn't *at all*," David tells me. "It feels alarmingly recent."

Does time go by quicker as you –?

"– as you age?" he cuts in. "Are you asking an old man a question, Ben? You were there ten years ago as well! Don't pretend you're in the first flush of youth any more." He chuckles. "Yeah, it flies by. It hurtles at an exponentially increasing rate, it seems."

Does David worry about –

"– death?" he says. "DO I WORRY ABOUT DEATH?! It's a marker towards my grave, doing *Doctor Who*."

> **"You don't really feel the gulf of time at all. It feels like the blink of an eye. And yet, ten years!"**

We were going to ask if he worries about getting older. David is 46 now. On the *Tenth Doctor Adventures* CD cover, he's still 34.

"Ha! Ah ha! Yeah, I suppose... No, I don't, really, because you generally don't feel the passage of time, and then you come in and you hear Billie's voice... And obviously it's not the same situation as ten years ago – an audio recording's very different to filming a bit of TV – but the vibe is the same, and the characters are the same, and it seems to come back very familiarly. So you don't really feel the gulf of time at all. It feels like the blink of an eye.

"And yet, ten years! You know, you think of what ten years meant when you were younger: that seemed like a vast amount of time. And an enormous amount has happened to me since I finished *Doctor Who*. You know, I've acquired a family and responsibilities. And I've finally become a grown-up."

Ten years ago, on 23 November 2007, David met his future wife, Georgia Moffett – the real-life daughter of Fifth Doctor actor Peter Davison – at the readthrough for the 2008 *Doctor Who* episode *The Doctor's Daughter*, in which she was playing the titular role. "He's an extraordinary actor," she told **Doctor Who Magazine** on set seven weeks later.

"When you look at him, you sort of forget that you're acting and a camera crew is there. You look into his eyes and it takes no acting on your part..."

They began dating in early 2008. On 30 December 2011, they got married. ►

Opposite page: David Tennant returns for more Big Finish audio adventures.
Photo © Tony Whitmore.

Top left: *The Sword of the Chevalier* by Guy Adams is one of the stories in Volume Two of *The Tenth Doctor Adventures*.

Top right: The Doctor (David Tennant) and Rose (Billie Piper) in *Journey's End* (2008).

Above: Rose and the Doctor brace themselves for impact in *The Impossible Planet* (2006).

Left: David Tennant (as the Doctor) and his future wife Georgia Moffett (as Jenny) in a publicity shot from *The Doctor's Daughter* (2008).

NGER OF DEATH
305

BROADCHURCH STATION
WESSEX
OLICE

Right: The Tenth Doctor prepares to say goodbye in *The End of Time* Part Two (2010).

Top: Jessica Jones (Krysten Rityter) and Kilgrave (David Tennant) in the second series of *Jessica Jones*.

Above: David as DI Alec Hardy in the third series of *Broadchurch* (2017).

Opposite page above: David joined Nicholas Courtney, Mark Gatiss and David Warner to record the Big Finish story *Sympathy for the Devil* in 2003.

Opposite page below: Skaldak (Spencer Wilding), the Ice Warrior from *Cold War* (2013), was voiced by Nicholas Briggs.

Now they live together in London with their four children: Ty (aged 15), Olive (six), Wilfred (four), and Doris (two).

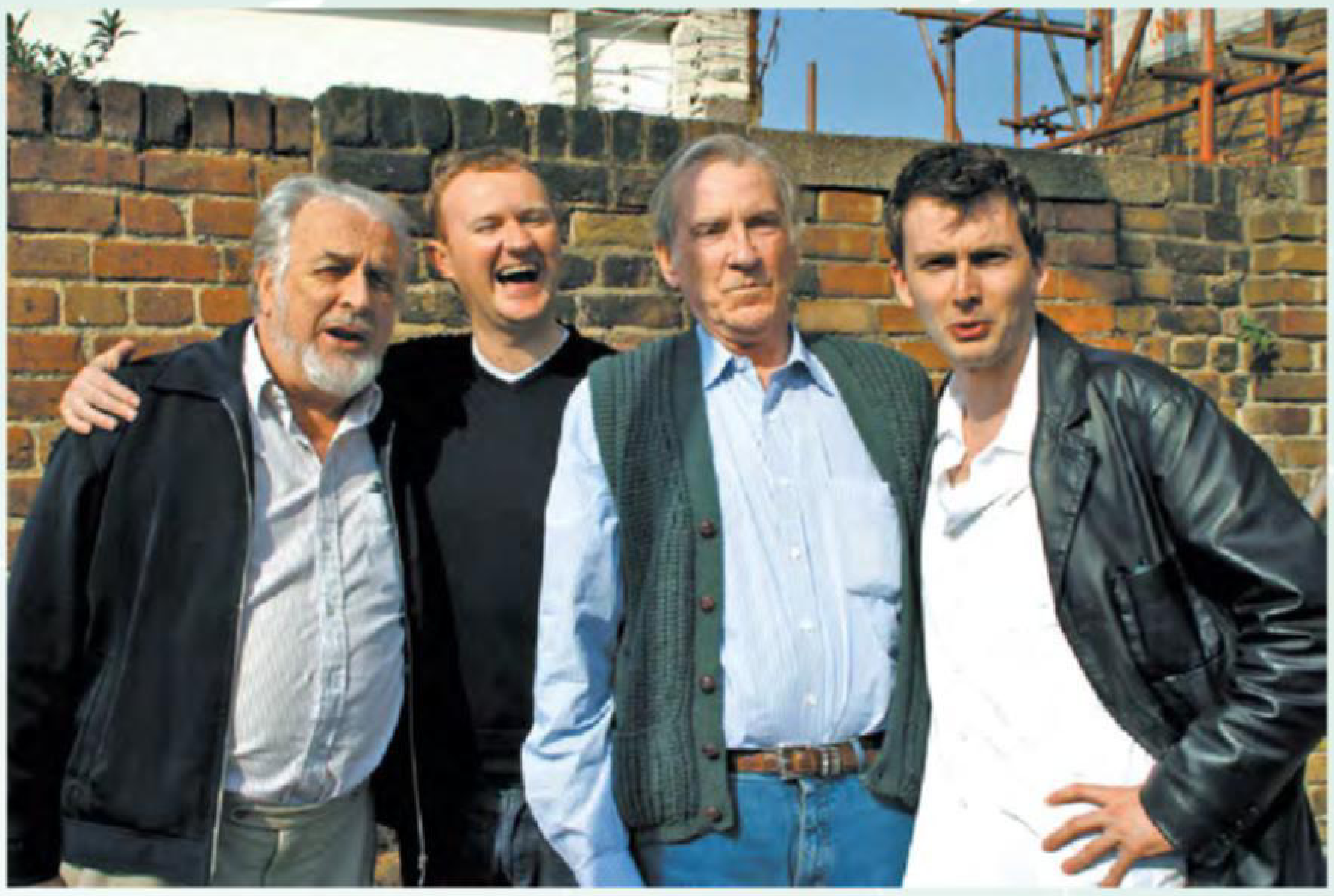
The past decade has been prolific for David professionally, too. He's won critical acclaim for his theatre work, including the title roles in *Hamlet* and *Richard II* for the RSC, and in Patrick Marber's *Don Juan* in the West End earlier this year. His TV roles have included DI Alec Hardy in Chris Chibnall's crime drama *Broadchurch* (ITV1, 2013-17) and the petrifying Kilgrave in Marvel's *Jessica Jones* (Netflix, 2015-present).

Months before he recorded his final episode, Peter Capaldi was already referring to himself as "the future former Doctor Who". How, we ask, has being a former Doctor Who lived up to David's expectations? In 2010, hanging up the Tenth Doctor's Converse must have seemed like a leap in the dark.

"Maybe because *Doctor Who* makes such a big noise in the world at large," he answers, "moving on from it felt like a bigger deal for the rest of the world than it did for me. As an actor, you're a freelancer anyway – you're a jobbing actor – so leaving one job and looking for the next is sort of what you do. You finish a job, you say goodbye to people, you move on. That sounds kind of callous," he laughs. "But it's part of the profession.

"So I don't think, as an actor, I looked on it as quite such a significant life step. You know, that's..." He hesitates. "I'm slightly reducing the impact of it there, because, you know, the very kind of ubiquity of *Doctor Who* does make it harder [to move on]. You're aware that people talk about Doctors leaving and the next Doctor coming in, so there's a sort of story to it, and you're aware that it's one of the best jobs you'll ever have. And the most fun. The best people. But the, kind of, professional act of it probably doesn't impact on you in quite the way that everyone expects it to – because, as an actor, you don't ever expect any job to last forever."

> **"Maybe because *Doctor Who* makes such a big noise in the world at large, moving on from it felt like a bigger deal for the rest of the world than it did for me."**



Flashback: 24 March 2003

"It's very exciting," relatively unknown thesp and long-time Doctor Who *fan David Tennant tells* **DWM** *about playing UNIT's Colonel Brimmicombe-Wood in Big Finish's* Sympathy for the Devil. *"You kind of think, 'Wow, I'm part of a national institution now.'" We're sat in a rehearsal room at The Moat's (original) South London studios, during a recording break. "These audio plays are vibrant, and full of life, and certainly full of creativity, so there's no reason why they can't go on for the foreseeable future. I mean, I love the show. Obviously, as someone with a vested interest, I'm desperate for it to come back to TV, but I think it probably will before too long."*

"So would you like to do Doctor Who *again?" I ask.*

"I'd do it like a shot," replies David. "Every now and again, I drop Big Finish an email to let them know that I'm still very interested in doing more."

The slow drip of melting ice and crunching underfoot. "Ohh," says the Doctor, blowing on his hands. "I tell you what, it's a bit nippy." This is *Cold Vengeance*. The Doctor and Rose are on Coldstar, a vast freezer satellite packed with supplies to feed a colony world. "Frozen food storage," explains the Doctor.

"Hang on," says Rose, following him out of the TARDIS, "you brought me to a freezer shop?"

"Yeahhh. Look through here –"

"Why's it quite hard to follow?" Billie wonders out loud, rereading the scene. "It's because there are less stage directions, right?"

"You make beautiful sense, Billie," insists David. But he has some questions for Nick too, who's directing them from the Studio One control room. "Do you want me to do, um, 'blowing on hands' and 'rubbing hands'? Or do you like to do all that in a sealed booth later?"

"In the privacy of my own bedroom? No, David, give it a go," says Nick. "We'll see how it sounds."

"And when I say, 'Look through here,'" asks David, "do I already know it's a freezer shop?"

"Yeah. No. You do, yeah."

David gives Nick a quizzical look. "Because – sorry, I'm being a bit – um, but I'm just –"

"You're a handbrake," says Billie, who's laughing at him now. "That's what they call some actors, do you know that? The human handbrake."

"Ha! That's brilliant! OK, I'm releasing the handbrake," David promises. "Turn over. Handbrake off!" ►

DAVID TENNANT @ BIG FINISH

Five things you need to know...

1 Since 1999, Big Finish has been releasing original, full-cast, BBC-licensed *Doctor Who* audio dramas starring Peter Davison, Colin Baker and Sylvester McCoy. Paul McGann joined their roster of Doctors in 2001, Tom Baker in 2012, and the late Sir John Hurt in 2015. Prior to portraying the Time Lord on TV, David Tennant voiced several supporting characters in various Big Finish *Doctor Who* plays, including *Colditz* (2001), *Sympathy for the Devil* (2003), *Exile* (2003) and *Medicinal Purposes* (2004).

2 David first played the Doctor for Big Finish in *The Tenth Doctor Adventures: Volume One*, released in May 2016, which reunited him with Catherine Tate as Donna Noble for three new stories: *Technophobia* by Matt Fitton, *Time Reaver* by Jenny T Colgan and *Death and the Queen* by James Goss.

3 Volume Two, released this November, comprises *Infamy of the Zaross* by John Dorney, *The Sword of the Chevalier* by Guy Adams and *Cold Vengeance* by Matt Fitton. The plays are available to buy individually or as a trilogy, as digital downloads or CDs. Limited to just 5,000 copies, a lavish book-sized box set will be released too, with exclusive artwork, photography, articles, and bonus material.

4 "Going into Volume One," says David Richardson, senior producer at Big Finish, "I remember one of my concerns about us doing 'new series'-style storytelling was whether its fast nature would work so well on audio. You can do fast cuts and short scenes easily on TV, because you're following the images. On audio I felt it might be disorientating. But James Goss taught me with *Death and the Queen* that we could do that kind of hugely energetic narrative without people losing the thread. So these three episodes on Volume Two are a wonderful breakneck ride."

5 Will Billie Piper be back for Volume Three? Will Catherine Tate? How about signing up Martha actress Freema Agyeman? "We'd love to work with them all," says Richardson, "and would have more scripts underway in an instant, but we're talking about actors whose schedules are full with countless film, TV, and theatre projects. It'd be a privilege to make more, but there's nothing in development *right at this moment*."

Above: The Eleventh Doctor (Matt Smith) and the War Doctor (John Hurt) join forces with the Tenth in *The Day of the Doctor* (2013).

Above right: "Never cruel or cowardly." The Doctor remembers his promise in *The Day of the Doctor*.

Below: A publicity shot of David and Billie from the 2006 series.

It isn't long before the Doctor has a lot more than frozen food on his plate: angry Ice Warriors, a management robot, a Scottish space pirate called Callum and a refuse collector called Lorna about whom David has – another – question. "When I say, 'Rose, shuffle over and check on those two – Callum and, er, the other one,' why do I not know Lorna's name?"

"Um," says Nick. "The Doctor has only just met her."

"It's just – I suppose I worry –"

"– that he sounds too dismissive?"

"Cos it's really not what he does, is it?" says David. "The Doctor usually sticks up for the little guy."

"I do see your point," says Nick.

"He's more likely to be dismissive of the *pirate*," David suggests. "Could we not switch it? I could say, 'Lorna and, er, the little pirate boy', to dismiss *him* a bit more. Because he's a pirate."

"That's a really good idea, David. Do it that way – 'the little pirate boy'."

Afterwards, we ask David about that scene. Does he feel an obligation to portray the Doctor responsibly?

"One feels a certain ownership over the role, yeah, and coming back to it you want to be loyal to the memory of what that was and what it meant to so many people. You want to join the dots up. You want it to be emotionally true. If you play a character for a number of years, then maybe you know it all the more robustly. Certainly you recognise if a beat feels wrong. It's remarkably rare, actually. It was remarkably rare doing the TV series, and it has been doing this as well, but that's why I feel a responsibility if something doesn't quite chime tonally."

In 2013's *The Day of the Doctor*, David's most recent TV outing as the Time Lord, he secured the coveted "Never cruel or cowardly" line. Is that what the Doctor aspires to be? And does he manage it?

"It's a mission statement," says David. "We can all have mottos that we live by; it doesn't necessarily mean that we're entirely faithful to them. It can be who you aspire to be. It doesn't mean you can't be inconsistent sometimes. That's what makes any character and any person interesting – their inconsistencies, the little flaws in the weft of their character. I don't know if the Doctor always needs to be consistent to that, but I think broadly speaking he is. At least, he tries."

INFAMY OF THE ZAROSS BY JOHN DORNEY

DWM: Hello John. An alien invasion of Norwich. That's one hell of a pitch.

John Dorney: "That's very kind of you to say. Initially I'd conceived the story as being set on an alien world, but then I was assigned Jackie – and I wasn't about to turn that down. I'm no fool! So I retooled the idea for modern-day Earth. I think that made the whole thing a little stronger."

What have you got against Norwich?

"Nothing! My family lived reasonably locally, so I've been there a lot. It's a beautiful town, but also quirky. With the 'big city' cities, like Birmingham and Manchester, you can easily imagine aliens having a reason to invade. Invading Norwich is just… odd."

You've written Big Finish plays for the Fourth, Fifth, Sixth, Seventh, and Eighth Doctors. How does the Tenth Doctor measure up?

"There's a school of thought that you can write the Doctor the same, and the actor will make it fit by spinning the words in their own voice. I don't really agree. I think the scripts are always stronger, more individual, if you tailor them for the specific actor. Tom [Baker] and Paul [McGann] lines could possibly switch, in my experience, but everyone else feels very much distinct when I'm writing them.

"How the Doctor reacts to a situation is largely going to be the same too. But there'll always be some aspect of their personality that hits in a different way. The Tenth Doctor is very hands-on, straight in there, able to flip on a dime from enjoying himself to righteous anger. A lot of confidence and certainty there."

Why do you think Rose works so well alongside him?

"Billie Piper, I think. She's an astonishingly good actress. The character is great in the first place, imbued with real heart and courage, and Billie makes it real. She grounds everything. She was the soul of that 2005 series; the character that led viewers back to the programme. Great writing, great acting."

POLICE PUBLIC CALL BOX

"I resign from the internet!"

On 16 July, David's *Broadchurch* co-star Jodie Whittaker was revealed as the Thirteenth Doctor. Appearing on CBS's *The Late Show with Stephen Colbert* on 9 August, David declared: "I'm delighted. You know, she's been on *Broadchurch* for three seasons, so I know her very well. She's a mate of mine… A couple of days before it was announced, I get this phone call from her, and she's in sort of a tunnel of excitement and panic… But it's brilliant. I can't think of someone better to join the gang and to be poised to take it to a whole new level."

Asked if there's been any backlash to Jodie's casting, David explained: "Whenever the Doctor changes, there's a backlash, because that's a character that people love, so people get very affectionate about the Doctor they knew."

"Was there backlash for you?" wondered Colbert.

"Oh, sure. They were like, 'Who's the weaselly looking guy? Who's this? I liked the last guy. This is not going to work for me. This show is dead to me. I resign from the internet! SEND!!' There was a lot of that, and that happens every time, and that's because it's a show that has a lot of enthusiastic followers… Sure, Jodie is from a different gender than anyone who's gone before, but that will be irrelevant almost immediately once she takes the part… It's about finding the right performer at the right time. And that's Jodie, without a doubt."

Flashback: 25 July 2005

In a West London car park, David, Billie, Camille Coduri (Jackie), and Noel Clarke (Mickey) share a group hug, before their first ever shot together: looking up at a Sycorax spaceship (retreating) that isn't really there. Director James Hawes talks them through it. "You come in – spaceship up above – it's starting up its engines – moving away – and BEAM OF LIGHT! – and another one! – and a third! – and then we cut into CGI."

One take later, James calls, "Cut!" Then he announces: "Everyone, that is David's first shot of the series."

"You can send wee Jimmy Krankie home," shouts out David, as the entire set breaks into applause. "She's not needed. That's it, it's in the can. You can't get rid of me now."

These days, David and Billie don't get to see each other as much as they'd like. They both have families now and are working pretty constantly. So the prospect of spending time with Billie again and – at next week's recording of *Infamy of the Zaross* – Mother Tyler herself, Camille Coduri, is what drew David back to Big Finish. Was there any anxiety there?

"Oh, no," says David. "You just know these are people that you're happy to be in a room with, so you look forward to it, to hanging out and catching up. That's just fun and a joy. If you have any reservations, it's about recapturing what those characters sounded like together. One is slightly more nervous about whether we'll be able to reacquaint with the characters. Because you want it to be *good enough*. You want to *get it right*. The last thing you want to do is mess it up."

On a day like today, in studio with Big Finish, we wonder whether David feels nostalgic about the TV show. A little sentimental?

"I always feel fond towards it. I always feel like it's a happy place to be. Obviously a day like this brings it all back a little more keenly, but it's always a very fond thing to return to, the world of *Doctor Who*. It's always very welcoming, and friendly, and familiar. I suppose I don't feel detached enough from it to feel sentimental, really. Maybe if I'd been completely banished from it for ten years…? But of course it never quite goes away, does it? There's no escaping it, nor would I want to, really. Because *Doctor Who* sort of runs through my life like a stick of rock. It's sort of always bubbling under, and you know it always will."

"It's always a very fond thing to return to, the world of *Doctor Who*. It's always very welcoming, and friendly, and familiar."

Top inset: Jodie Whittaker as Beth Latimer in the third series of *Broadchurch*.

Above left: Rose, the Doctor, Jackie (Camille Coduri) and Mickey (Noel Clarke) witness the destruction of the Sycorax ship in *The Christmas Invasion* (2005).

Above: Rose and the Doctor visit the New New York Hospital in *New Earth* (2006).

Thoroughly Modern

She's back! Billie Piper makes her Big Finish début this month, starring as Rose Tyler opposite David Tennant's Time Lord in *The Tenth Doctor Adventures*. And this time, she's doing it for the kids...

INTERVIEW BY **BENJAMIN COOK**

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
DAVID TENNANT AND BILLIE PIPER IN
COLD VENGEANCE
BY MATT FITTON
MAUREEN BEATTIE
SEAN BIGGERSTAFF
NICHOLAS BRIGGS
BIG FINISH
FULL CAST AUDIO DRAMA

"I'm Rose Tyler. He's the Doctor. One question: what the hell's going on?"

Rose Tyler, *Cold Vengeance*

"She perfectly sums up what people would now call a modern woman, you know?" says Billie Piper, when we ask how she'd describe Rose Tyler to a *Doctor Who* newbie. "She's big on curiosity and danger, and has a real zest for life; she's very front-footed and very single-minded about things that she really is passionate about." A pause. "And I like her."

Was there any trepidation about resurrecting Rose for Big Finish?

"You mean, is it a bit weird playing a 19-year-old now that I'm a 34-year-old mother of two?"

Well, we suppose. But more that it's a role in which Billie was wildly successful and for which, to this day, she's universally adored. She must have been tempted to just leave it be. Yet here she is, back in time.

"It just feels like another opportunity to keep the flame alive," she says. "You know, I felt as though, because everyone's doing it [Big Finish], was I missing out? Also, it's all people ask me at conventions," she smiles. "It was getting awkward."

Dressed casually in a T-shirt and dungarees, Billie is at West London's Soundhouse studios today, 11 May, to record *Cold Vengeance*, the Ice Warrior third of a Tenth Doctor triple-decker. And she's frowning at page 12. "Is this a Rose joke here? 'Henrik's January sales'...?"

"That was the shop you used to work in," explains director Nicholas Briggs.

"Oh!" she says. "Sorry." ►

Above: ***Cold Vengeance*** **features in the second volume of Big Finish's** ***Tenth Doctor Adventures*****.**

Below left: **The Chevalier (Nickolas Grace) from** ***The Sword of the Chevalier*****.**

Below: **David Tennant (as the Doctor) and Billie Piper (as Rose Tyler) pictured during the making of** ***Rise of the Cybermen*** **(2006).**

Opposite page: **Rose returned to** ***Doctor Who*** **in** ***Journey's End*** **(2008).**

THE SWORD OF THE CHEVALIER BY GUY ADAMS

DWM: Hello Guy. *The Sword of the Chevalier* is Volume Two's 'celebrity historical'. How did you settle on a subject?

Guy Adams: "I found it more difficult than I thought. Most of my obvious choices were too recent – and potentially litigious! Then I stumbled upon the Chevalier, a sketch of her, in voluminous dresses, fencing like the champion she was."

This is the Chevalier d'Éon [who lived from 1728-1810 and is voiced, in *The Sword of the Chevalier*, by Nickolas Grace] – a gender-fluid French diplomat, soldier, and spy. In the Doctor's words, a "brilliant" and "ever so slightly confusing" character who lived as a man for his first five decades, and thereafter as a woman.

"The Chevalier is a mystery in many ways. Did she live as a woman through choice or political expediency? It hardly matters. I just wanted to bring a vivacious, thrilling character into the ears of our listeners."

Explaining d'Éon to Rose, the Doctor says: "Who cares about gender anyway? It's an archaic concept… Embrace change! It's the only way." Guy, you *must* have had an inkling that the Thirteenth Doctor would be female…?

"Nope! But perhaps the Doctor did. I think the Chevalier could have worked well with a lot of *Doctor Who* pairings, but there's something in the sense of fun and the open acceptance of the Doctor and Rose that made it seem a flawless combination. Besides, we know the Tenth Doctor fancies himself a swordsman. Of course the Chevalier would be one of his heroes."

Did you enjoy writing the Doctor and Rose?

"Very much. Writing for David's Doctor, you have to get the rhythm, that machine gun of affable delivery; a man constantly self-editing his own speeches as he tries to make himself clear or simply changes his mind while skipping over a comma. Then there's that balance between the jolliest man in the universe and a cold, possibly even dangerous force of nature just beneath the surface.

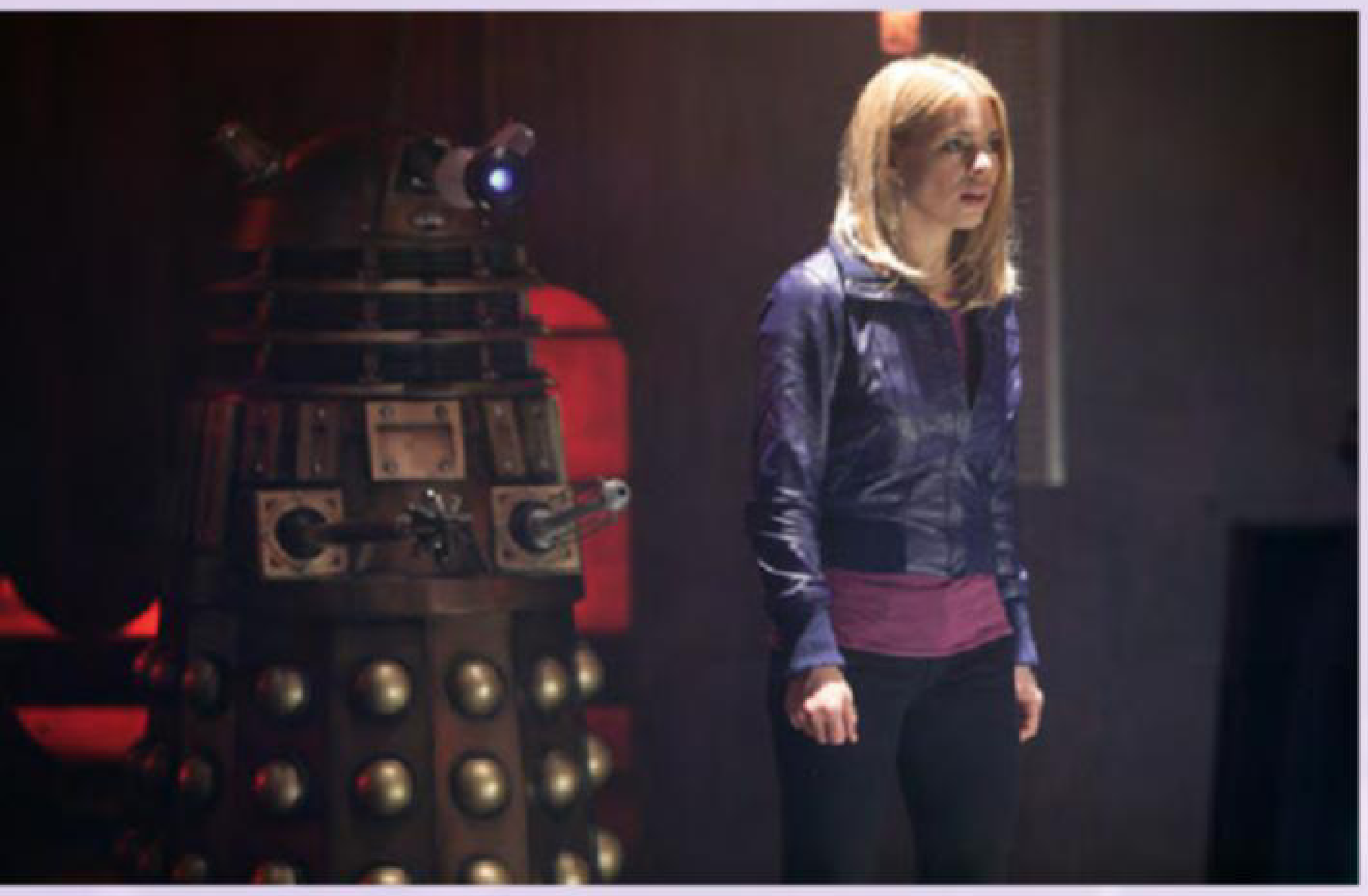
"And Rose is wonderful. The sheer joy with which she faces the universe! She – and this is all about Billie, really – is the sort of person who, when she grins, you can't help but grin back. Even when she's on the telly and you're sat at home – which makes you look like a bit of a lunatic, but who cares?"

So how would you sell *The Sword of the Chevalier* to any **DWM** readers who, for reasons best known to themselves, are still on the fence?

"Any reader of **DWM** who doesn't want to spend an extra hour with the Tenth Doctor and Rose isn't sat on a fence; they're sat in a padded cell. David! Billie! Terrible aliens! A fencing champion in a frock! What have you got to lose?"

Billie

"Is it a bit weird playing a 19-year-old now that I'm a 34-year-old mother of two?"



Above left: Rose encounters the Daleks once more in *Journey's End*.

Above right: Rose is finally reunited with the fatally wounded Doctor in *The Stolen Earth* (2008).

Below: Billie and David share a joke on location at Rhossili Bay in Swansea for *New Earth* (2006).

◄ "What, do you mean you don't remember?!" jokes Nick.

To be fair, it's been nine years since *Journey's End*, when Billie last played Rose on TV – a brief cameo in 2010's *The End of Time* Part Two aside – and it's as long since she was last interviewed in the pages of **Doctor Who Magazine**. "Sometimes it feels longer," she says, "but sometimes it feels like yesterday. I think because the show has such an afterlife – like, conventions and things – you're never totally away from it."

In the Big Finish recording booth, can she find her inner Rose in an instant? Or does it take a bit of a run-up?

"Well, some of it *is* a bit dodgy," she admits, "but then you just get into it. I think my voice has dropped since I left *Doctor Who* – you know, life changes your voice – so I've had to sort of pitch it up a bit. But otherwise it's like muscle memory, isn't it?"

"We came back [for the 2006 series], and the show was this big success, and suddenly it was like, 'Oh, we can relax a bit now. Let's have fun.'"

"David and Billie are a dream team," says David Richardson, Big Finish's senior producer. "Their on-screen partnership is one of *Doctor Who*'s golden eras, and the opportunity to reunite them was something of a holy grail. We were encouraged when Billie made positive noises at conventions about working for us, so that was the point at which Jason [Haigh-Ellery, Big Finish's chairman] contacted her agent with an offer. Once we had Billie, securing David again was relatively easy, because he was so keen to work with her. But we never took for granted that he'd do it, and we are so lucky to have him. It's a huge deal for us."

The three stories that comprise *The Tenth Doctor Adventures: Volume Two* are set during the TV show's 2006 run – Billie's second series, David's first. As we chat in a corner of the studio over lunch, Billie casts her mind back further, to the 2005 series with Christopher Eccleston's Doctor. "That year, the pressure was huge," she remembers. "We took it *so* seriously. 'Oh my God, what have we got ourselves into?' None of us knew, really, what we were taking on, and a lot of people weren't very happy that I was there at all. The Whovians, they have a very clear idea of… you know? They will embrace change, but not always straight away.

"But then we came back [for the 2006 series], and the show was this big success, and suddenly it was like, 'Oh, we can relax a bit now. Let's have fun.' When David arrived we had a laugh, and we haven't stopped. What I realised is, there literally isn't a nicer bunch of people in production than on *Doctor Who*."

From the beginning, Billie felt an affinity with Rose. "I think that's why I got the part. I felt like I knew her, this girl who wanted more from life than watching TV and eating chips. I could relate to that. The frustration. The feeling trapped. Wanting something more. That was me when I was younger."

Flashback: 13 March 2008

"Is this shot on me too?" Billie asks director Graeme Harper.

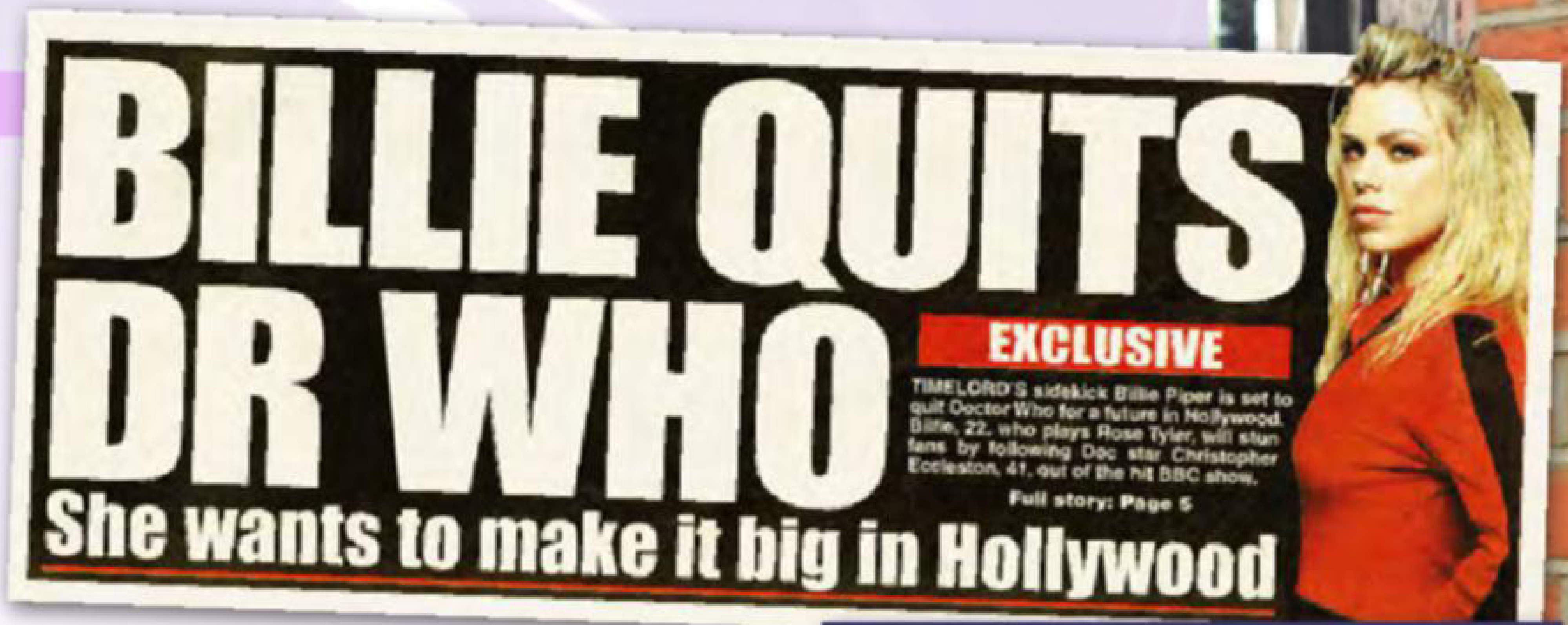
"Oh yes, it's all about you," roars Captain Jack actor John Barrowman. "Get those teeth moist!"

In a cold, cruel suburban street, the Doctor has just been blasted by a Dalek. He's lying in the road, cradled by Rose Tyler. And it's starting to rain. "Not so much wincing, David," requests Graeme.

"That was my best acting of the night!" exclaims David.

"Oh, this is no time for acting," says Billie, gazing down at him. "Hey, I could stick my fingers right up your nose, David."

He guffaws. "Like a bowling ball!"



BILLIE QUITS DR WHO

EXCLUSIVE

TIMELORD'S sidekick Billie Piper is set to quit Doctor Who for a future in Hollywood. Billie, 22, who plays Rose Tyler, will stun fans by following Doc star Christopher Eccleston, 41, out of the hit BBC show.

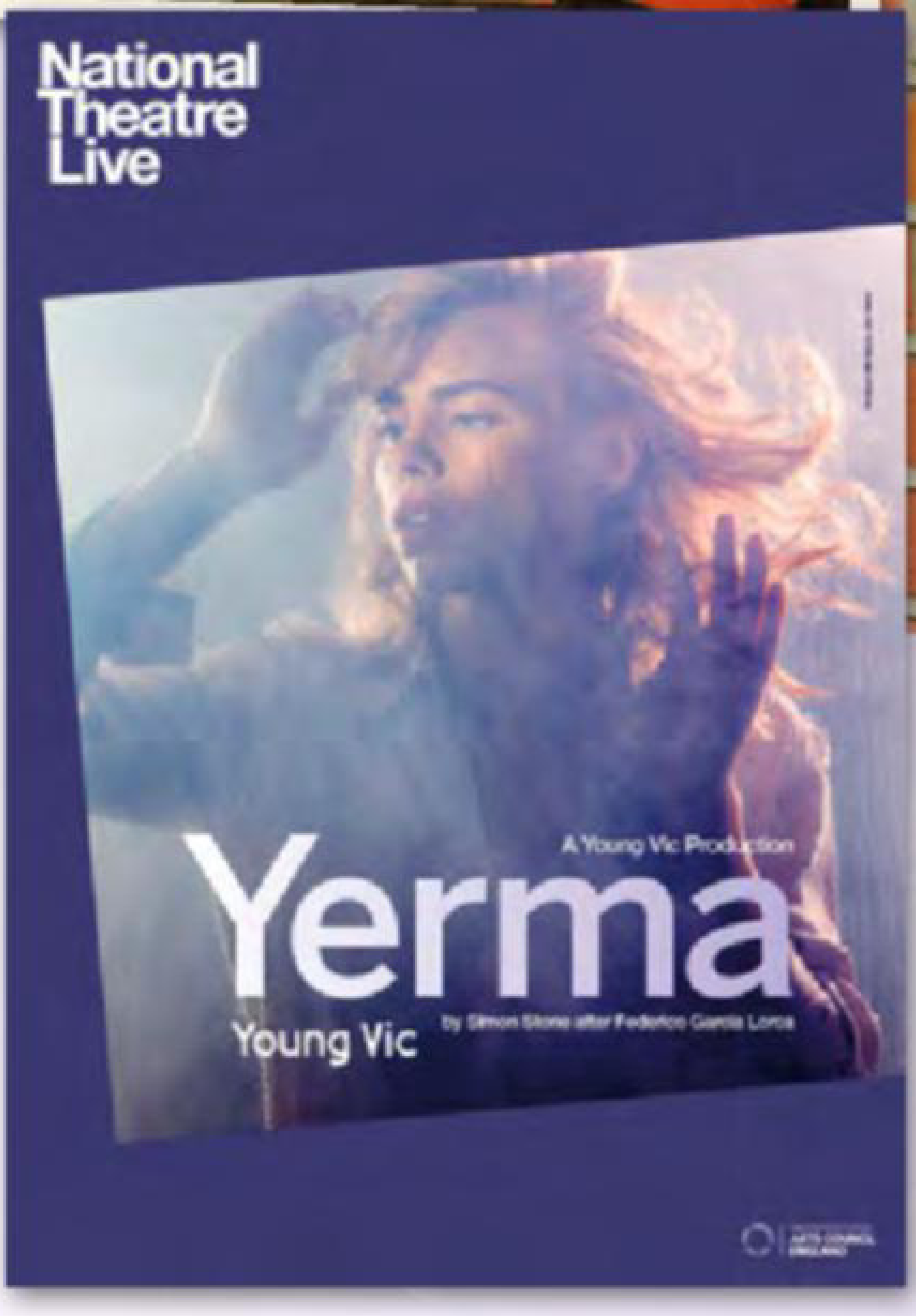
Full story: Page 5

She wants to make it big in Hollywood

So when she quit the show – first in 2006 and again in 2008 after her temporary return – it must have left a sizeable hole in her heart. Does that kind of loss take time to sink in?

"A stretch of time," she nods, "because immediately it's just nice to get your life back. Because, as you know, it's such a full-on shoot. And, if I'm honest, I found *Doctor Who* quite overwhelming at times. It becomes a topic of *every* conversation. Leaving was sad, but I wanted a change. I really needed some separation from it. Then [after leaving] your life totally changes. But people *still* want to talk about *Doctor Who*! So it takes a while for you to go, 'Oh God, I miss it.'"

Since *Doctor Who*, Billie's had small-screen successes – *Secret Diary of a Call Girl* (ITV2, 2007-11), *Penny Dreadful* (Showtime/Sky, 2014-16), *et al* – but her greatest love is theatre. She made her West End début in 2007, in Christopher Hampton's *Treats*, alongside Laurence Fox (whom she married later that year) and Kris Marshall. In 2016, she starred in Simon Stone's new adaptation of Federico García Lorca's 1934 tragedy *Yerma*, for which she picked up several Best Actress awards, most notably an Olivier. She reprised the role in 2017, and is taking it to New York next year.



Billie's next big telly project, coming soon to BBC Two, is contemporary thriller *Collateral*, written by renowned playwright David Hare. All four leads are *Doctor Who* alumni: alongside Billie, there's Carey Mulligan (*Blink*'s Sally Sparrow), John Simm (the Master) and Nicola Walker (original Big Finish companion Liv Chenka). Billie and John play former lovers. He's a politician; she's his troubled and unpredictable ex-girlfriend. "And John's little girl is in it," reveals Billie. "Molly, yeah. She's playing our kid. It's funny, I've known John since I was 17, and he remembers." She cringes. "He reminded me of the first time we met, at my flat. I was having a house party."

Billie has kids of her own now. She and ex-husband Fox raise their two boys together: Winston, aged eight, and Eugene, aged five. If either decided they wanted to be an actor, would Billie be on board?

"If I sensed that my children were passionate about anything, I'd help them pursue it, but I would have a good instinct for how serious they were about it, I think. If it was a genuine thing, then I'd do anything I could to help them. But it's a hard life to deal with at times."

And she should know. As a former child star – whose first single, *Because We Want* ▶

Top left: News of Billie's departure made the front page.

Above: As Belle in the fourth series of *Secret Diary of a Call Girl* (2011).

Left: *Yerma* won Billie an Olivier Award for Best Actress in 2016.

Below left: *Cold Vengeance* writer Matt Fitton.

Below: Rose and the Doctor keep schtum in *Fear Her* (2006).

COLD VENGEANCE BY MATT FITTON

DWM: Hello Matt. The Ice Warriors must be the most popular monsters that the Tenth Doctor didn't encounter on TV. Was that your starting point?

Matt Fitton: "Yes, the Ice Warriors were always, for me, next in the Premier League of *Who* Monsterdom, after Daleks, Cybermen and Sontarans, so it seemed only natural to have the Tenth Doctor run into them. Once the foe was decided, I had the setting in mind straight away: a massive, futuristic, frozen food storage facility, hiding something far more dangerous deep in the ice."

What's the key to writing Ice Warriors?

"Remember the 'Warrior' part. We know they can be reasonable and play a role in the future Galactic Federation, but theirs is a society founded on defence. Clearly Mars has fought off invaders in the past. They have a code of honour forged over generations, but it's an alien system of honour. Proud, but brutal, in the way strict hierarchies can be."

You've written over 30 original Big Finish plays, for the Fourth, Fifth, Sixth, Seventh, Eighth, War, and Tenth Doctors. What makes Doctor Ten unique?

"Every Doctor is unique, but the Tenth has a *joie de vivre* at rediscovering the universe, after working through the angst of his previous incarnation, so much of the time we see him marvelling at how brilliant everything is. He's one of the most human Doctors, and Rose has a lot to do with that."

You wrote *Technophobia* for *The Tenth Doctor Adventures: Volume One*. How is the '2006 Doctor' of *Cold Vengeance* different to the '2008 Doctor' of *Technophobia*?

"The Tenth is different with each of his companions. With Donna it's a much more matey, relaxed version. With Rose he's newer, more of a show-off perhaps. Both Rose and the Doctor think the other one's the new guy. Rose has this confidence, having been around the block with the Ninth, while the Doctor… is the Doctor! I wanted to capture that cocksure attitude. They're slightly too full of themselves, each one is out to impress the other, and that can be disconcerting for the 'ordinary' people around them, caught up in events."

Over 12 years after she first appeared on TV, Rose Tyler is still one of *Doctor Who*'s most loved characters. Why is that?

"Quite simply, Billie Piper is awesome. It's thanks to Rose Tyler as much as anyone that we're now awaiting the eleventh series since the 2005 comeback. In 2004, when she was announced as the companion, I knew we'd be in safe hands – but she surpassed all expectations."

◀ *To*, was released when she was just 15 – Billie seems to have dealt with life in the public eye remarkably well.

"Thank you very much. But I think I started *too* young, if I'm honest. Mm, I think, on reflection, you need a bit more growing time and more time at home with your family, and I wish I'd stayed at school a bit longer, so I'd be really mindful of that."

Being a mum is, she says, the reason she's started attending *Doctor Who* conventions this past year or so, where she's asked such questions as "What's your favourite condiment?" (this year's Dragon Con), "Can you do a bottle flip?" (Planet Comicon), "Have you ever stayed up more than 24 hours?" (Dragon Con again), and "Why you gotta play that song so loud?" (MCM Birmingham Comic Con). We wouldn't have put Billie down as someone who'd embrace cons.

"No, I do," she says. "I really like them. I like meeting the kids, because I now have my own, so I know what it means to *my* kids, with *their* passions. Before, I found the child attention quite annoying, because I just wanted to go about my life, but since I've had children, it's a really emotional experience for me."

Left: Billie as the Moment in the 50th anniversary episode *The Day of the Doctor* (2013).

Above right: The newly regenerated Tenth Doctor emerges from the TARDIS in *The Christmas Invasion* (2005).

"It was cool to come back and mix it up a bit. It was kind of freeing. I could be madder. Weirder, you know? I like a challenge."

Flashback: 27 July 2005

On South London's Brandon Estate – doubling for the Powell Estate, the TV home of the Tylers – David and Billie have just arrived in the back of a people carrier. Billie is first out, cigarette in one hand, phone in the other. David, clad in striped pyjamas and a dressing gown, clambers out after her. "As soon as she appeared," David recounts afterwards, "all the kids watching the filming darted towards her. But Billie was holding a cigarette. She couldn't let the kids see her smoking, so she hastily handed it to the nearest member of the crew – which happened to be me! I was left kind of going, 'What am I going to do with this?' And then the kids spotted me – I was surrounded – and they must have wondered why the new Doctor, hero to millions of kids, was standing there in pyjamas and a dressing gown, apparently smoking a fag! Oh, I was so shamed."

Billie and David last appeared on screen together in 2013, in 50th anniversary episode *The Day of the Doctor*, alongside her "dear friend" Matt Smith and the late Sir John Hurt. Billie played the Moment, the most dangerous weapon in all of creation. But it was no Rose Tyler. "It was cool to come back and mix it up a bit," she tells me. "It was kind of freeing. I could be madder. Weirder, you know? I like a challenge."

Is reuniting with David for Big Finish as much fun as it was on the 50th?

"Oh, it is. You always feel like there's going to be a moment of, like, awkwardness, but there never is. It's like when you hang out with an old friend who you haven't seen for years, and then loads of stuff has happened between you, but it's sort of just like you're immediately there again. I love it."

In nine days' time, Billie will appear at Motor City Comic Con, in Michigan. The opening question of her on-stage Q&A will be about reprising Rose for Big Finish. "I thought it was going to be awkward," she'll tell the crowd, "but actually all of us just sort of slipped straight back into it… and it was beautiful to be part of. My son came to one, actually, to one of the recordings,

"We didn't even imagine a world where the Doctor was female."

In January, BBC News asked Billie if it's time for a female Doctor at last.

"I think it probably is, actually," she said. "Given the spirit of the world at the moment, I think it would be timely."

At Motor City Comic Con in Michigan, in May, a couple of months before the Jodie Whittaker announcement, Billie elaborated: "Gender equality is a massive topic of conversation in a way that it wasn't when we relaunched *Doctor Who*. My character was sort of the beginning of that. You know, she wasn't the assistant who sort of looked pretty and aided the Doctor; this was a person who was judged fairly and equally… That felt like the beginning of that movement, so we didn't even imagine a world where the Doctor was female… That just shows you how much, in that space of time, the world has changed, quite rightly."

"I really am so happy for Jodie," Billie added at Fan Expo in Toronto, in September. "It's such an intense task. She'll nail it, though. I know she's a wonderful actress and, above all else, she's a beautiful human being… It's going to be really good for young girls to have a really smart, positive role model, and I think it's going to bring a new energy to the show, that I actually think is needed… It's not going to be traditional. It's going to be modern and progressive… The boys have done a sterling job, but I think it would be a bit of a snub now if they didn't involve a girl in that role."

because he was sick and I didn't have any childcare… and it was so cool to be doing that at a point in my life where I've now got an eight-year-old child. The memory of Rose is just so long ago, when life was totally different."

Here in studio, Winston is perched on a stool in Billie's recording booth, watching adoringly as his mum saves the world from the Zaross. "Oh bless him, he's so good," says Beth Lilly, voicing an alien Heyzeeri (described in the script as 'vaguely humanoid').

It's 15 May, and Billie and David are back in studio, this time at The Moat in Ladbroke Grove, West London, Big Finish's home from home since the mid-aughts. Today they're recording *Infamy of the Zaross*, a meditation on modern celebrity that asks, how far would you go to become famous? At what human cost? And it's the first *Doctor Who* story to be set in Norwich. Is that a heavily armed alien warthog walking down Chapel Field North?

"First things first," says the Doctor, "we need to see what's going on globally. I mean, Norwich is lovely, but it's a soft target."

"Yeah, can't imagine the Zaross will have it this easy in London," says Rose.

"That reminds me of *Doctor Who* so much, that line," laughs Billie, then she gives Winston a hug. ("Me and Winston, sometimes we run lines together," Billie tells me afterwards. "Having him in studio today, to see this, has been sort of lovely.")

Although Billie digs the actor playing the current Doctor ("I think Peter [Capaldi] is a brilliant actor. I'm a big fan of his. I'd love to work with him," she says), she hasn't seen him in *Doctor Who* yet. "I'm not in, really. We don't watch TV in the way we used to. And because my kids are not totally, 100 per cent into it – yet – there's little reason for me to catch up, really."

So she won't be playing these audio adventures to her sons?

"I have *tried* to get them into *Doctor Who*," she swears, "but…"

They must have seen some of Billie's TV episodes, though? Couldn't she sit them down and *insist* they watch?

"I know," she laughs, "I'll force them into it. No, they find it's quite scary, for some reason – the fact that I'm being chased around. They find it hard to disassociate me from Rose. They're not quite able to separate the two. Winston, he's very literal, so he's not really into monsters and he gets quite scared. I was like, 'Was *that* scary? The Daleks and the Cybermen? They're not scary! I just find them really irritating.' But they feel threatened by it, I think. So I show them my music videos instead."

Does that preserve her 'cool mum' status?

"Well, no. But the kids in their class know who I am, and I enjoy that. I leave the school, going, 'See, I told you! I told you I was in *Doctor Who*!'" DWM

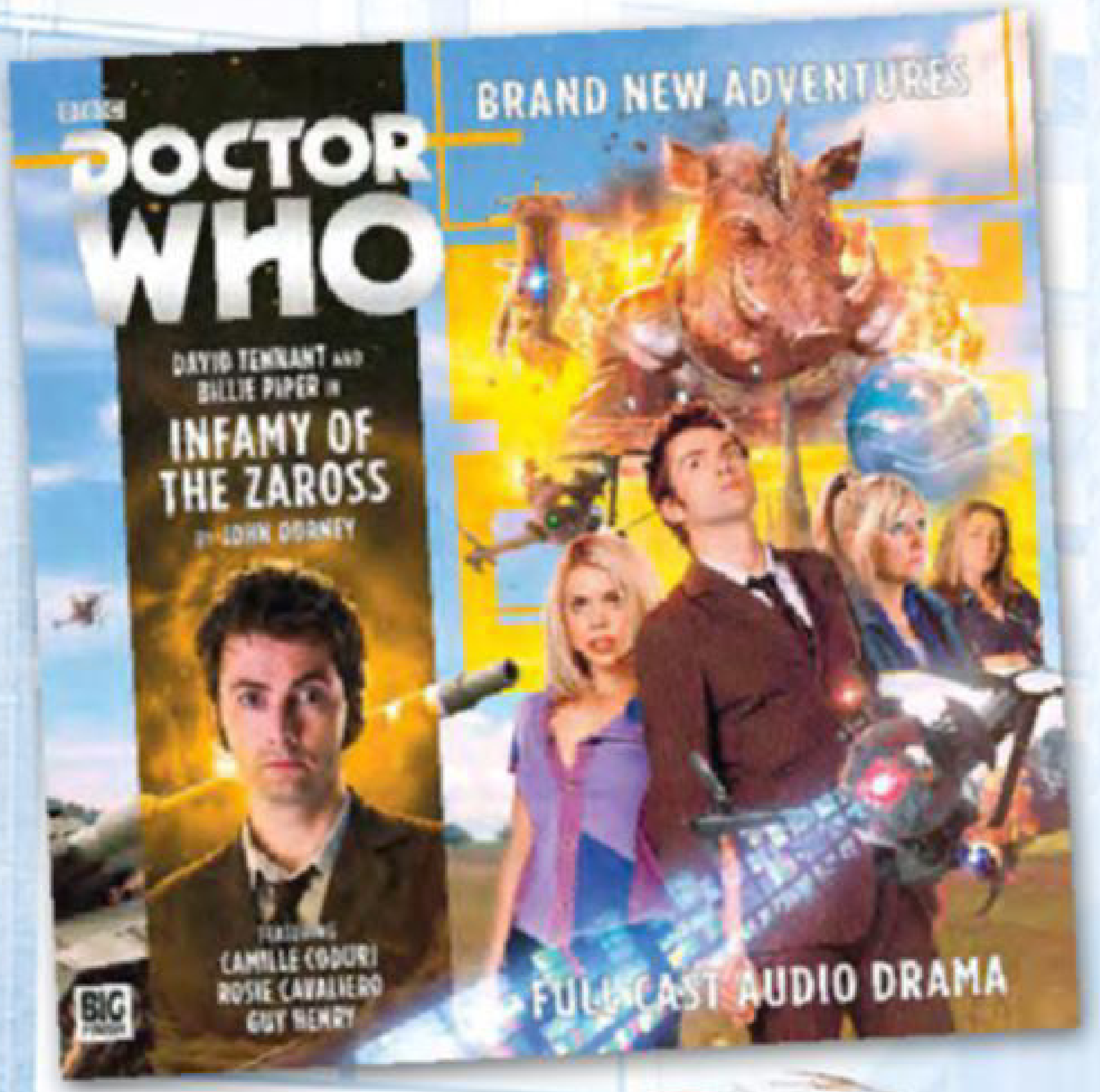
Above: The Doctor (Christopher Eccleston) and Rose make it to Floor 500 in *The Long Game* (2005).

Left: On stage at the Motor City Comic Con in Michigan earlier this year.

Below left: A marauding warthog from *Infamy of the Zaross*.

Below: Rose confronts the Cult of Skaro in *Doomsday* (2006).

Mum's the Word


BBC
DOCTOR WHO
BRAND NEW ADVENTURES
DAVID TENNANT AND BILLIE PIPER IN
INFAMY OF THE ZAROSS
BY JOHN DORNEY
FEATURING CAMILLE CODURI ROSIE CAVALIERO GUY HENRY
FULL CAST AUDIO DRAMA
BIG FINISH

Jackie Tyler joins her daughter Rose and the Tenth Doctor in Big Finish's audio drama *Infamy of the Zaross*, part of *The Tenth Doctor Adventures*. We caught up with Camille Coduri on the day she was reunited with her old friends David Tennant and Billie Piper...

INTERVIEW BY **BENJAMIN COOK**

> *"Honestly, what's she think I'm gonna do, nut a Martian?"*
>
> Jackie Tyler, *Infamy of the Zaross*

In a West London recording studio, Jackie Tyler is leaving an answerphone message for her daughter, Rose. "It's your mum. Sorry to call. I know you're busy fighting evil lobsters or something, but when you get this, if you could pop round to Marge's in Norwich – you know, Karen's mum – I'd really appreciate that. We've sort of been invaded. All right? Great. Love you. Speak soon. Bye."

Moments later (handy bit of kit, a time machine), in strolls the Doctor ("Hello Jackie!") and Rose. "Just one thing's troubling me slightly," pipes up Nicholas Briggs, who's directing. "After the Doctor says, 'Hello Jackie,' she doesn't say anything. She seems oddly silent in that moment, to me."

David Tennant knows why. "It's because I'm stopping her mouth with a large snog!" (He isn't.)

"Do you want that?" asks Camille, laughing. In case not (boo!), she offers an alternative: "How about, 'Hello trouble'...?"

"That'd be good," says Nick. "Put that in."

This is *Infamy of the Zaross*, the opening instalment of *The Tenth Doctor Adventures*' sophomore trilogy. Earlier this year, Camille played Jackie

in two Big Finish audio dramas: *Retail Therapy* (part of May's *The Ninth Doctor Chronicles* audiobook) and *Wednesdays for Beginners* (part of June's *The Lives of Captain Jack* anthology).

But *this* is the big one. Reunited with David Tennant and Billie Piper at last. "Isn't it great?" enthuses Camille. "But David and Billie, they look exactly the same! You look at David and he just doesn't look old. Neither does Billie – my God. Whereas I look like Danny La Rue."

Nonsense. Camille hasn't aged a day since she first stepped onto the *Doctor Who* set, in 2004.

"No, I definitely have. I look like a nana. It's Nana Tyler now," she says.

Opposite page: David Tennant and Camille Coduri are reunited for *The Tenth Doctor Adventures: Volume Two.* Photo © Tony Whitmore.

Left: Christmas at the Tylers' – Rose (Billie Piper), Mickey (Noel Clarke) and Jackie (Camille) in *The Christmas Invasion* (2005).

Below left: Rose and Jackie in *The End of Time* Part Two (2010).

Bottom left to right: Peter Cushing in *Star Wars* and Guy Henry in *Rogue One*, Bonnie Langford and Sylvester McCoy in *Delta and the Bannermen*, Tom Baker and silhouettes of three Doctors who have yet to work with Big Finish.

Camille's last appearance in TV's *Doctor Who* was a brief cameo, alongside Billie, in 2010's *The End of Time* Part Two, so there will be kids listening to *Infamy of the Zaross* who will be meeting Jackie Tyler for the first time. How would she describe Jackie to a whole new audience?

"Gobby. Annoying. But caring. Yeah, those are my three. But me as Camille, hopefully I'm not annoying – *as* annoying! – as Jackie."

Jackie was created by Russell T Davies, who was the showrunner of *Doctor Who* from 2005 to 2010, and remains one of his most celebrated characters. "Well, Russell, I think, is so human," says Camille, "and he loves women. The same is true of Steven Moffat [the showrunner from 2010-17]. I love Steven. I always did. Whenever I saw him at dos before he became the big new thing, when he took over from Russell, I'd always go, 'Ooh, hello!' He's extraordinary. Like Russell, he's kind and daft. That's Jackie too."

And Jackie Tyler still means so much to so many people.

"Do you think so? I would really hope so. They come up to me now, these young children, because they've got into the box sets, and they're seeing that era with David and Billie, and obviously Chris [Eccleston]. Everybody does say, the people I meet, that they love that family [the Tylers]. They always say, 'We loved the mum. It's not the same any more. We want the family back.' And I'm hugely proud to be a part of that. It's a life-changing thing." ►

> **"People always say, 'We loved the mum. It's not the same any more. We want the family back.'"**

THINGS WE LEARNED IN STUDIO

MOFF! George Asprey (who plays Scar in Disney's *The Lion King* in the West End) portrays the Zaross leader opposite Guy Henry's Ikron, an alien Heyzeeri. This isn't Guy's first brush with science-fiction. He played Grand Moff Tarkin in 2016 blockbuster *Rogue One*, with his motion-capture and voice work – and some VFX wizardry – helping to resurrect the character played by the late Peter Cushing in 1977's *Star Wars*. So we've Scar versus Tarkin! Battle of the villains. "Could I call the leader 'darling'?" asks Guy. "'You know, darling…'"

"I quite like that," laughs Nick. "Yeah, that's fun. He suddenly goes all showbiz about it."

SYLV! On a break from recording *Cold Vengeance* in Studio One, David Tennant and Billie Piper bump into their 1980s predecessors in The Soundhouse reception: Sylvester McCoy and Bonnie Langford, who played the Seventh Doctor and his companion Mel. They've been recording *The Silurian Candidate* (released by Big Finish in September) in Studio Four.

Sylvester takes the opportunity to tell us all about his new hips. "I've had two of them," he says, proudly. "They've shrunk me! I was five foot six before. I'm now five foot two."

"You actually lost four inches?!" exclaims David.

"It seems so," says Sylv, "because I used to be that height, and now I'm not. I don't know where the inches have gone. I think it's because, when I had my hips done, they didn't have any long enough. They've maimed me."

"Gosh," says Billie.

WELL FED! When will Big Finish be securing the services of Messrs Eccleston, Smith, and Capaldi? "Certainly approaches to agents have been made," senior producer David Richardson reveals. "Obviously I hope that one day it will happen, but sometimes it can take a few years to secure talent. Remember it took 13 years for us to get Tom Baker! But once they're through the doors, hopefully they have a really fantastic time, do great work, have a lot of laughs, and are well fed. Our ethos is that actors must enjoy the experience, so hopefully the lure will prove irresistible, eventually!"

JACKIE TYLER: ACTION HERO

It is a truth universally acknowledged that Jackie Tyler is TV's best mum.

"I know how much Jackie means to the fanbase," says John Dorney, who scripted *Infamy of the Zaross*, "and the honour it is to write her, so I was delighted. In many ways the character's more of our avatar in the story than Rose. I particularly enjoyed putting her into situations she never got to experience in the TV show. She gets to go on a spaceship at last and be a bit of an action hero!"

"Funny mums. We love a funny mum," enthused Billie at Kansas City's Planet Comicon, in April. But Jackie isn't *just* a 'funny mum', is she? There's a real pathos there too.

"Going below the surface, beyond 'funny mum', and making her the soul and heart of those first two years is exactly why people love Jackie," concurs John. "And that's what I had to write. Not least because, when you've got, in Camille, a terrific actor who can deliver that beautiful balancing act, why wouldn't you want to use her to the fullness of her abilities? The funny stuff is funnier because Jackie is a real, sweet, *human* person, and the dramatic stuff is more emotionally affecting because the humour has warmed her to us. The more depth she has, the better everything is."

Above inset: Writer John Dorney.

Above right: Jackie Tyler, armed and dangerous in *Journey's End* (2008).

After lunch ("It's like Club Med!" gasps Camille, surveying the expansive buffet), David records his last few scenes, then he's off. "It's been so nice to see you," he tells Camille.

"I love you," she replies.

"Quite right too," I wish he'd said. (He didn't.) "And I suppose, if it's my last chance to say it, Jackie Tyler..."

(Nope. He's gone.)

Soon it's time for Billie to head off too.

"Send my love to your mum," says Camille, giving her a squeeze.

"My *other* mum!" smiles Billie.

Touchingly, Billie has had so much fun that she's eager to come back and record more with Big Finish. "I'd love to do more," she says. "Maybe a *lot* more." And that would mean... more Jackie Tyler?

In a quieter moment, **DWM** asks Camille whether she'd be up for that. Of course she would!

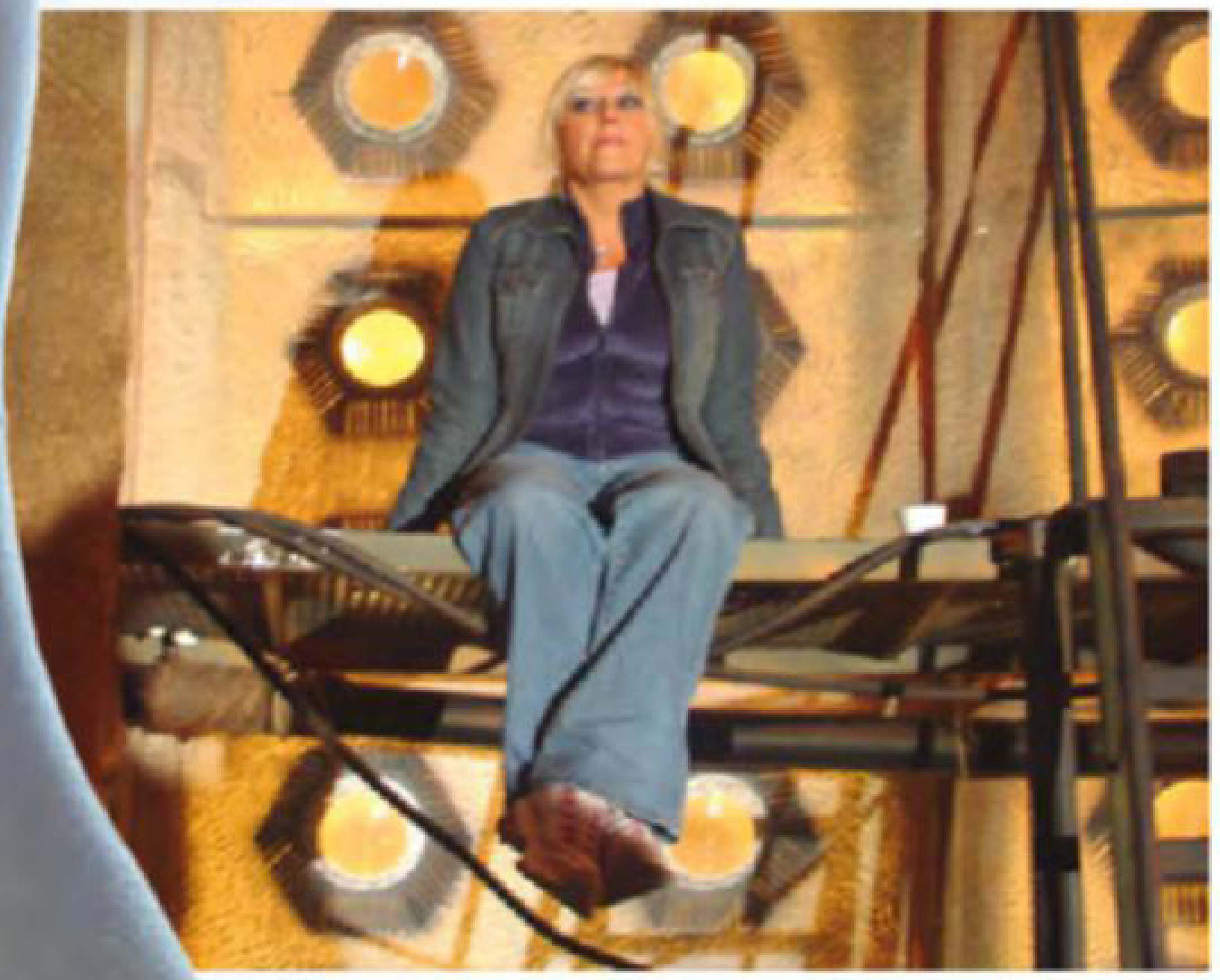
"It's just magical," she says. "Just straight away, there was a glint in the eyes. Me, Billie, David, we were all in the booths before we started, and I was like, 'YEAH!!!' – the fist in the air – and, 'Isn't this great? Isn't this bonkers?' And us three agreeing. It's amazeballs. Just lovely.

"Call it zeitgeist, call it whatever it was back then, but it did capture the nation all those years ago. David captured the nation, particularly with Billie, and to be a part of that club... oh, it's beautiful! And once you're in the *Who* club, you're in for life. And the fans, it's not *them* and *us*; it's *we*. It's something you can just go back to immediately, a bit like time-lapse, of course, and Time Lords. So I guess it does feel like it was 13 minutes ago, not 13 years. It's a strange thing," she says, "but it's beautiful." DWM

The Tenth Doctor Adventures: Volume Two is released in November. *www.bigfinish.com*

"Me, Billie, David, we were all in the booths before we started, and I was like, 'YEAH!!!' – the fist in the air – and, 'Isn't this great?'"

Right: With Big Finish producer Nick Briggs. Photo © Tony Whitmore



Far right: Sneaking aboard the TARDIS in *Army of Ghosts* (2006).

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N IS FOR NARDOLE

While he was busy playing Nardole in the 2017 series of *Doctor Who,* Matt Lucas was also writing his autobiography...

INTERVIEW BY **TOM SPILSBURY**

Matt Lucas has certainly had a lot on the go recently. This time last year, he was in the middle of recording a full series of *Doctor Who*, reprising his role as Nardole – the Doctor's... companion? Assistant? Valet? Carer? None of these seem to truly cover it. But whatever words you find to describe 'Nardy', Matt was spending his days helping the Doctor (Peter Capaldi) and Bill Potts (Pearl Mackie) to save the universe from meddling Monks, Mondasian Cybermen, Missy and the Master, while in the evening he was working just as hard, writing his autobiography.

The result is *Little Me: My Life from A-Z*, published by Canongate this month. It covers his recent stint in the TARDIS, of course, but also details Matt's rise to fame on the comedy circuit in the 1990s and his incredible success with David Walliams in BBC One's *Little Britain*.

"I didn't have a lot of free time," says Matt, admitting that the last year has been unusually busy. "I never even made it to the *Doctor Who* Experience, to my great disappointment. When I first signed up to do [the 2017 series of] *Doctor Who*, I originally thought I was just doing another three episodes. Then it kind of grew and grew and grew, until I ended up doing every one. When I did the book deal, I thought, 'Oh, I'll probably have a little bit of spare time on my hands,' because Nardole is just in it a bit here and there. But I actually ended up being in it far more than I anticipated. So consequently, my life was: learning lines, saying lines, writing book. Those three things. I'd get up at six in the morning, go to the set, and then I'd get back at 7.30 in the evening. I'd learn my lines, write for a couple more hours, and then go straight to bed."

A series of *Doctor Who* is recorded over a period of nine months or so, and the schedule is intense. "They *are* long days," Matt confirms. "And you only get half an hour for lunch! You start work at 7.30 – and that's already in costume and make-up. That's 7.30, on set, rehearsing. But every day I thought I was so lucky that someone's paying me to write about my life. And also, I'm the luckiest man in the world to be an assistant in *Doctor Who*. So, to be honest with you, even though I was tired, I was *never* fed up."

With such a successful career, it was only a matter of time before a Matt Lucas autobiography was going to land on our shelves (or screens, if you're buying the Kindle edition). "I'd been approached a few times over the years, but I'd always resisted it," he says. "But then I kind of came up with an *idea* for a book. Which was to do an autobiography as an A-Z. So it's an autobiography, but it's not strictly chronological. That way I could be a bit more selective about what I wanted to write about, and focus disproportionately on ridiculous things – like the chapter about food, you know? I just felt that was the key to unlock the door to writing the book, really. I just didn't want to write a book that started, 'I was born in 1974...'"

"I'm the luckiest man in the world to be an assistant in *Doctor Who.* So, to be honest with you, even though I was tired, I was never fed up."

Naturally enough, there are 26 chapters to Matt's autobiography, each one starting with a different letter of the alphabet. The first chapter is 'Accrington Stanley', and deals with Matt's casting in a school play at the age of 12. The second chapter, 'Baldy!', relates how all of Matt's hair fell out in the summer of 1980, when he was just six years old. The shortest chapter is 'Xenophobia', in which Matt tells us in just 25 words that he isn't xenophobic.

Doctor Who comes not under D, but T, for 'TARDIS'. Matt was similarly creative with one of the catchphrases from *Shooting Stars*, the BBC Two show that brought him television fame. "Yeah, 'What are the Scores, George Dawes?' comes under W rather than G. So I had time to figure that out as I went along. I worked really hard on it. I'm pleased with how it's come out." Matt pauses after reflecting on some of the book's revelations about his private life. "I think ►

MATT LUCAS
little me
My life from A-Z

Above: Matt Lucas' autobiography *Little Me: My Life from A-Z* is published by Canongate this month.

Below: Dr Sim (Aleksandar Jovanovic) discovers some intruders at Harmony Shoal – Lucy Fletcher (Charity Wakefield), the Doctor (Peter Capaldi) and Nardole (Matt Lucas) – in *The Return of Doctor Mysterio* (2016).

Above: Peter Capaldi (as the Doctor) and Matt Lucas (as Nardole) prepare to record a scene for *The Return of Doctor Mysterio*.

Above right: Matt snaps a quick selfie with co-stars Peter and Michelle Gomez (as Missy) while on location for the recording of *Extremis* (2017).

Far right: Nardole braves the snow to look for a surgeon in *The Husbands of River Song*.

Below: Nardole finds some of baby Jennifer's toys to play with in *The Return of Doctor Mysterio*.

I might've *over*-shared... But what the hell, it's done now."

The book's scattergun approach cleverly allowed Matt the freedom to pick and choose what he wanted – or didn't want – to write about. "I'm focusing on the things that had a big impact on my life. Because usually, if you're a famous actor, the first half of an autobiography is just waiting to get to, you know, the good bits!

"But there's a good deal of stuff that *isn't* in there," he continues. "I think there are things that are *not* in there that perhaps would affect other people. You know, friends and family. So I left things out, just as everybody has to leave things out of their autobiography. I mean, you have to, for space, but tonally there are things that I didn't want to discuss... or to discuss at this time.

"It's not for me to say whether it's a good book or not, but I do think it's an *honest* book. I do say, 'Everything in this book is true, but not everything is in this book.' But I think, as a consequence, it is quite raw. My mum read it and my brother read it. Even my closest friend read it... well, he read *half* of it. But they all said the same thing: 'I didn't know this about you.' So even my friends and family were surprised when they read it. It's a very personal and honest book, and I hope people appreciate that. It's not something that was ghost-written. I wrote it. I'm too much of a control freak for anyone else to do it! But also, I am a writer, after all. The idea that anyone else would write it for me didn't make any sense."

However, writing an autobiography is a different thing altogether to writing comedy scripts. "Yes," he acknowledges. "I've never written a book before. I mean, mine and David's scripts have been published, but I've never sat down and written a book before. It was a new discipline. I'd love to write another book. It was good, in some ways, to upload a lot of stuff out of my head, and clear some space. Once you get older, and you experience more, your head sort of fills up. And I wanted to create some room in there. I'm pleased that I've cleared a load of stuff out of my head by writing it down. Because the thing is, I don't have to remember any of that anymore! I can happily forget it now, as it's all written down in a book."

During the process of writing the book and having to recall lots of facts and dates, Matt reveals that Google was one of his reference points. "Because of the success of *Little Britain*, a lot of stuff is actually online," he says. "But this book is about my personal memories, so I think some of that stuff isn't as important here."

And perhaps recalling dates isn't as crucial for an autobiography which doesn't document life events in chronological order... "That's right. Although the story with David [Walliams] *is* told chronologically. I think it would have been strange to do *Little Britain* [2003-07] and then do *Rock Profile* [1999-2000]. So that's told chronologically, but there are other things that appear in the midst of it."

An autobiography which jumps about in time seems fitting for an actor who has recently been a *Doctor Who* companion. Chapter 20 is all about playing Nardole but, as Matt writes, 'it is also a chapter about grief.' Matt's feelings about *Doctor Who* are very much tied up with Kevin McGee, with whom Matt entered into a civil partnership in 2006. Sadly, the union lasted less than two years and Kevin died in 2009. Kevin had been a massive *Doctor Who* fan, and the couple even owned an original TARDIS prop from the 2005 and 2006 series.

As Matt explains, after Kevin's death a mere mention of the show would trigger sad thoughts. I avoided even watching it," he says. "I watched it religiously as a kid and I loved it. But the last time I'd watched it I'd been with Kevin. So my relationship with *Doctor Who* was… on hold. Obviously I've gone back since then and watched some Matt Smith. I thought he was brilliant. And I watched some of the David Tennant stuff that I hadn't seen. And of course I watched Peter Capaldi.

> **"When it was announced I was returning to the show, people didn't even remember me being *in* the Christmas Special!"**

"One of the great loves of my life is football, and your relationship with that changes as well," Matt continues. "Sometimes there just isn't room for it, and other times it becomes the focus of your day. I had not pursued being in *Doctor Who*, but I accepted the job to make myself feel a bit better after I didn't get another role. I thought, 'Oh well, it will make me feel a bit better to do five minutes in the *Doctor Who* Christmas Special.'

"Do you know what? I actually don't think I even read the script!" he says, laughing. "That's really rare for me. I just thought, 'Yeah, maybe the time is right to do this. And it would be good to do something, because I just worked really hard in an audition and didn't get it, and I'll feel more positive about myself if I accept this job.' So it was just that really. This will just be a couple of days of my life. I didn't give it too much more thought."

Of course, a few months later, it was announced that Matt would be returning to *Doctor Who* in a more regular capacity, after he had asked showrunner Steven Moffat if Nardole could make a comeback.

"When it was announced I was returning to the show, people didn't even remember me being *in* the Christmas Special!" he chuckles, ruefully. "It was just a little comic turn that was kind of fun, but something that you might not even remember."

The Husbands of River Song was a fairly light-hearted episode – both to watch as a viewer and, according to Matt, to appear in. "When you're making the Christmas Special you muck about more! I mean, you muck about more *on camera*. I don't mean off camera. Off camera you just do the same. Also they're longer, so there's more time for a bit of comedy business."

Matt's second appearance in the show was also a Christmas episode, although by the time of 2016's *The Return of Doctor Mysterio* he had already made four episodes of the subsequent 2017 series. "I wasn't going to be in *The Return of Doctor Mysterio*," he reveals. "And then at the last minute… well, not the *last* minute… but I think about three weeks beforehand, they said, 'Would you be free?' So I said, 'Yeah, all right.' What was good about that is that the viewers started to feel a bit differently about Nardole. I think it was in my favour as a performer that I had already shot four episodes of the series by then. I had already established in my head that Nardole wasn't as heightened or as broad as he had been in *The Husbands of River Song*. By then I was a bit more comfortable with what I was doing."

And given that Bill Potts wouldn't arrive until *The Pilot*… "I'm the companion in that episode, yeah!"

We wonder if Nardole would actually think of himself as the Doctor's 'companion'. "Well, I don't know. If we're going into semantics, apparently Nardole is an assistant and Bill is a companion. But I would say that Nardole is the companion in that episode."

Presumably *The Return of Doctor Mysterio* is set before the Doctor and Nardole are guarding the vault at the university, so they're just knocking around the universe together, having fun. "Well, you might think so," cautions Matt, "and yet, the vault stuff was supposed to be for a thousand years, wasn't it?"

Fans will also remember that there was a flashback to the Doctor and Nardole first encountering the vault in *Extremis*, which chronologically must be set before ►

Left: Nardole pilots the Doctor's TARDIS dressed in robes from twelfth-century Constantinople, in *The Return of Doctor Mysterio*.

Above: Guarding the vault in the closing moments of *Thin Ice* (2017).

Below: The Doctor and Nardole in *The Husbands of River Song*.

C IS FOR CAPALDI

"I *really* enjoyed working with Peter on *The Husbands of River Song*," says Matt, thinking back to his first episode of *Doctor Who*. "I'm such a big fan of Peter Capaldi. We had a laugh, as well. He's a bit like me, in that we both remember things that happened before we were born. Now I don't mean that in a weird way. I don't mean we existed *before*. But our frames of reference are for people who are probably 50 years older than us, and yet we still have them. We have memories of seeing old-time variety acts on TV, and stuff like that. Our frames of reference are from the 1930s, 40s, 50s… more so than now. So we just had a laugh, I think, remembering old comics we'd seen on television as children. And it's quite rare to find someone who you can share those references with. Because when I was a kid – when I was 12, 13, 14 – I was fascinated by really old black-and-white comedies. You know, George Formby, Norman Wisdom and all that. Much more than any of my friends were. And I loved old music too. Peter's the same. He's also someone who's fascinated by the past. We had so much fun on that Christmas Special, just swapping anecdotes and stories."

G IS FOR GAY

The seventh chapter of Matt's autobiography is simply titled 'Gay'. It's a section that Matt anticipates "some people will identify with more than others" as he writes about coming to terms with his own sexuality.

"I think that being gay – for some people – still requires a lot of soul-searching, a lot of trepidation, and a lot of fear and anxiety," he says. "Because they're really worried – sometimes rightly – about how their parents and families might react. How their friends might react. But then I've also met other people – obviously a good deal younger than myself – for whom coming out was absolutely nothing for them. They were able to be blasé about it. Their families reacted in a completely low-key, supportive way with *positive* indifference, I would say. And it was just not a big deal for them or their families. For some people, it's obviously a lot better than it was. But in many parts of the world, and still in many parts of the UK, people still really struggle with it."

In this part of the book, Matt ponders whether 'in maybe 25 years' time, the notion of dedicating an entire chapter of an autobiography to being gay might seem – in Britain, at least – rather quaint.'

"It was important for me to document how things have changed," he says. "It's easy to see how things are now and forget that they were ever any different. And it's very dangerous to do that, I think. Since the 50th anniversary of the decriminalisation of homosexuality in Britain, there have been some testimonies from people who remember that happening. But it's also important for people who maybe weren't alive when that happened, but who still suffered. Who still have their own struggles. Their stories are also worthwhile. They're also relevant."

Above left: A selfie of Matt, taken during the recording of *The Return of Doctor Mysterio*.

Above right: Nardole confronts the blind Doctor in the closing moments of *Oxygen* (2017).

Below: Tasker (Justin Salinger) and Abby (Mimi Ndiweni) take aim at the Doctor, Nardole and Bill (Pearl Mackie) on board Chasm Forge mining station in *Oxygen*.

◄ *The Return of Doctor Mysterio*, because the Doctor hasn't seen Nardole since he'd left the planet Darillium… "Well, exactly! So, er, I don't know. You'd have to ask Mr Moffat. Because I'm not very clever, and I get a bit befuddled by it all. As does Nardole, I suspect. I really studied it, but I do sometimes marvel at everyone else's ability to understand all that. It's not my strong point."

It has to be said that Nardole is one of the Doctor's more enigmatic companions. We know very little about his past, or where he comes from. Matt suggests that "There's a mystery about what Nardole's life was before he met the Doctor. Maybe even before he met River Song? I think he's a little bit of a scoundrel, isn't he?"

Has Matt given any thought to Nardole's back story? "It's a tricky one," he says, "because in theory you [the actor] don't have the authority to make big decisions about your character. In reality, what makes the character is a combination of the writing and the performance. So I think what I tended to do was improvise a bit and generally trust the process. I could watch an episode, and sometimes none of my improvisations were in, and sometimes they were all in. Improvising is really about offering some more options to the editor and the director. To me, it's not about coming in and going, 'Oh, my idea is better.' It's not coming at it from that point of view. It's about going, 'You could try this or you could try that.' But it was very, *very* rare that I would improvise *instead* of the script. That isn't really my approach. My approach is to offer up some alternatives. Because as anyone who's edited or directed will tell you – and I have directed – the thing that's great is when you get as much coverage as possible. That's what you want, because that just gives you more options. It's not that it's necessarily better or funnier, it might just be a bit *quicker*. And sometimes that helps."

One of Matt's unscripted additions was Nardole's remark, "You can be very silly sometimes", to the Doctor in *The Pilot*. It's a comment that casts Nardole as the straight man of the duo. "That's right, and it's true," says Matt. "The Doctor *can* be silly. I think it just lends a bit more texture to their relationship. I'm glad they kept that one in. Nothing depends on it, you know? It's just slipped in. Also, it follows the Doctor's line about lemon drops. He *is* being really silly. It also tells us that Nardole has been with this man for a long time. It's a fair observation."

Staying on this subject, when we spoke to Matt in issue 507 he said he was checking with people that he wasn't being too silly. On reflection, was that paranoia? "No, it wasn't paranoia. I just wanted to honour the show, but at the same time, I did think, 'They must have cast me for a reason. You know, I'm not Benedict Cumberbatch here! They must be hoping that I can be a *bit* funny.' Especially having done *The Husbands of River Song* – I assumed they weren't suddenly going to make him the straightest and most serious character you've ever seen in the show. But at the same time, it's not Christmas Day every day."

The scene at the end of *Oxygen*, in which Nardole let rip at the Doctor for being so irresponsible, proved that Nardole wasn't simply around for comic relief. "I think it's good writing," says Matt of Jamie Mathieson's script. "And Peter's great in that scene. It's at the end of a really good episode… and it just reminds you of the high stakes."

We think Matt's being modest – he's very good in that scene, too. "Thank you. I found it hard. It took me a few takes to get it. I said to Peter, 'I just feel like what I'm doing might not feel like Nardole…' He said, 'Well, characters have different shades to them, don't they? This is a side to the character we maybe haven't seen before.' That's the reason it's brilliant to work with Peter. He's also directed a lot. Sometimes you can ask him for advice and it's really helpful."

The making of that episode involved a fair amount of wire and stunt work.

"It could be gruelling," he remembers. "I got injured at the end of *Oxygen*. We then filmed *The Eaters of Light*, straight after *Oxygen*. If you think I'm particularly funny in that episode, it's because I'm completely high on pain-killers. Absolutely off my head. Otherwise I could barely walk, because I got an injury. That's a little secret for you!"

Nardole's eventual fate saw him separated from the Doctor at the end of *The Doctor Falls*, not knowing whether his friend was alive or dead. "It was dramatic, wasn't it? It was dramatic for all the characters. It's what *Doctor Who* does so well. Leave a load of cliffhangers, and make you want to watch the next episode. I think Steven did a great job, and [director] Rachel Talalay did a great job as well."

There's a nice little love story for Nardole in the finale, too. "Yeah, there is. I think in an earlier draft it was a bit more pronounced, actually. It was a little bit more two-way. And I said that I felt that it would take longer for Nardole to fall for Hazran [played by Samantha Spiro]. I thought he would be a bit more resistant than he was in the first draft. I didn't feel he'd just leave the Doctor just because he'd met a woman. I felt that he shouldn't be too human. Only his lungs are human."

Is that true? "Well, I'm given to understand that he's an alien, with some robot replacement parts, and some human lungs. That's my understanding. But you'd have to ask Mr Moffat...

"I'm really grateful," says Matt, reflecting on how well his series of *Doctor Who* went down with fans. "I don't take it for granted. I know we live in an age where people are very quick to give an opinion. In the case of Nardole, it seemed that people warmed to him across the series, which is something I'm grateful for. It was just a really positive experience. A positive part of my life, and I'll always cherish it. I'm really glad the fans enjoyed it, and the people who watch the show, because it's about them, ultimately."

Whether playing Nardole has changed anyone's perceptions of Matt Lucas, removing him from the pigeonhole of being 'just' a comic actor, is not something he likes to dwell on. "I try not to be too self-indulgent. It's not a good way to think about yourself. It's not good to be too proud, or to constantly take stock in that way. Pride isn't helpful. Self-pity isn't helpful. There's a few things I try not to encourage in myself. There isn't a strategy there of going, 'I will do this, because people will think this about me.' You get opportunities in life, and the opportunity to go back to *Doctor Who* was an incredible one. And I'm really, really glad that I had a chance to do it. It's been a great experience." DWM

> **"I'm really grateful, I don't take it for granted. I know we live in an age where people are very quick to give an opinion. "**

Above: Hazran (Samantha Spiro) shares an intimate moment with Nardole in *The Doctor Falls* (2017).

Inset: Nardole wears Pictish face markings in *The Eaters of Light* (2017).

Bottom left: The 2017 TARDIS team – Matt, Bill and Peter – take a selfie while on location.

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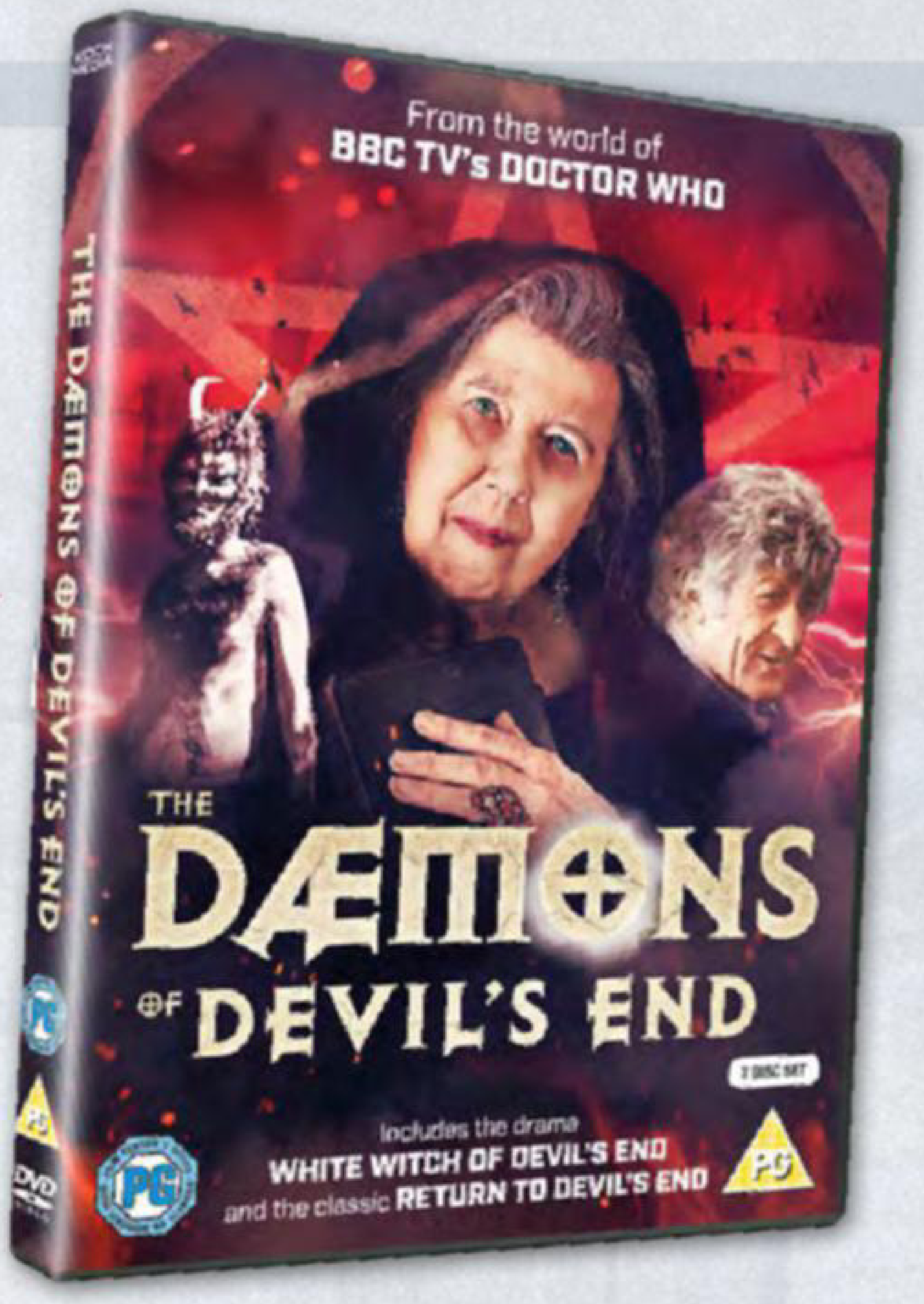


The co-writer of *White Witch of Devil's End*, a new DVD sequel to the 1971 classic *The Dæmons*, explains how the ambitious project came about.

FEATURE BY **DAVID J HOWE**

There's something indefinable about the 1971 Jon Pertwee adventure *The Dæmons*, which pits the Third Doctor, Jo Grant and UNIT against the Master and an alien superpower called Azal. The heady blend of magic and science which infuses the story, together with a giant devil-like adversary and a scampering stone gargoyle called Bok, occupies a cherished place in *Doctor Who*'s history.

Among the characters in the village of Devil's End, where the story is set, one remains particularly memorable – Olive Hawthorne, the local white witch. As brought to life by actress Damaris Hayman, Olive was a feisty and likable character that audiences found hugely appealing.

"It was a cracking good part," says Damaris today. "They had to work it out, to keep the story in the *Doctor Who* format – giving it a science element rather than it all being really magic.

"I'd always been interested in the supernatural and witchcraft," she continues. "As a child I lived in Lancashire, in the shadow of Pendle Hill, and my father's first wife's family lived not very far from us. They had a house which was built on the site where the Pendle witches used to meet. When the house was originally built they included an iron cross in it, but Grandfather Hartley said, 'Oh nonsense.' He took it out and sold it to a museum. Things went disastrously wrong for the family from that moment on. His sons were killed in the war, his daughter – who was my father's first wife – died young. He lost a leg. Just one thing after another."

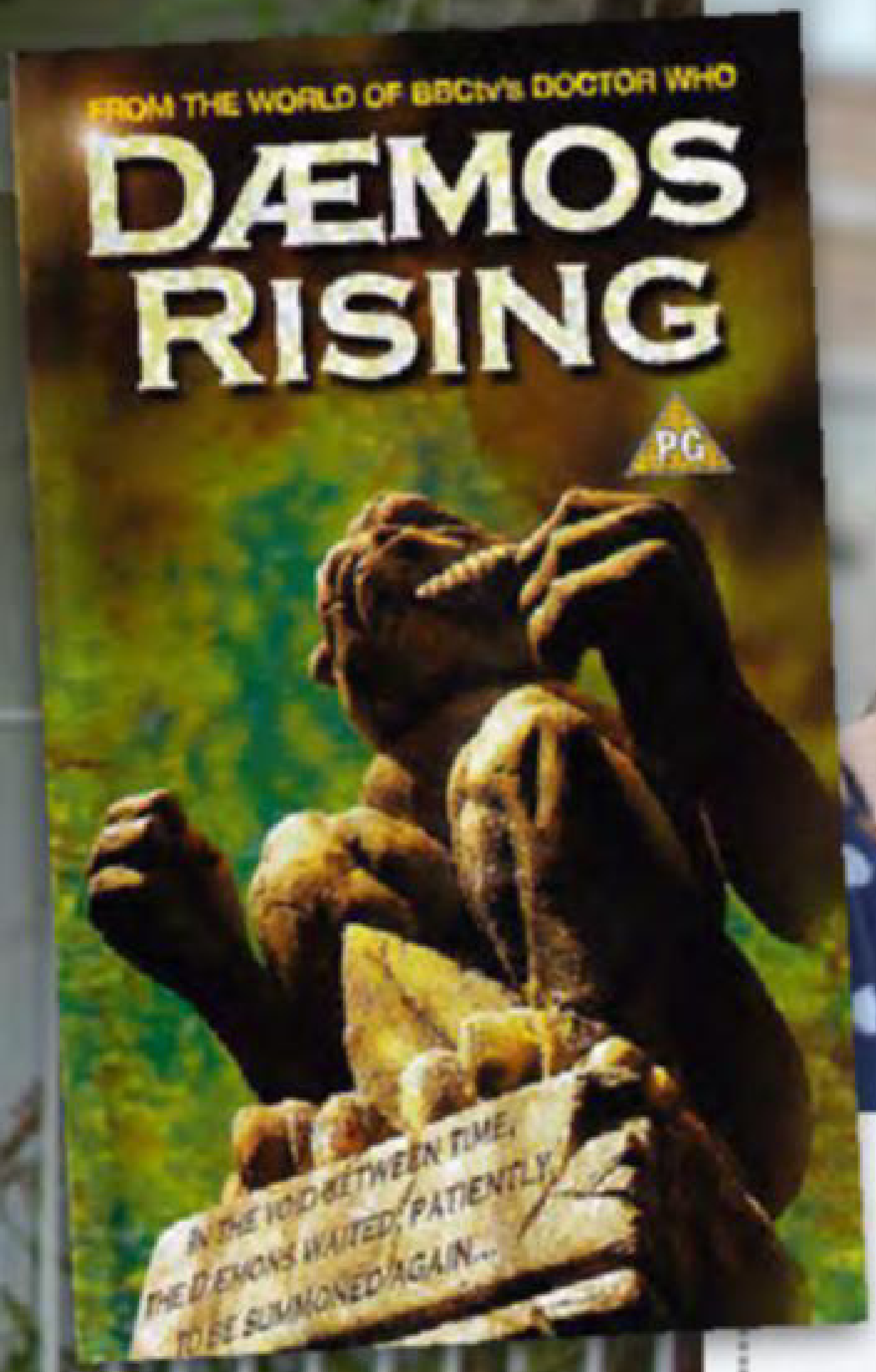
Damaris has fond memories of working on *The Dæmons*. Of Roger Delgado, who played the Master, she recalls, "He was a darling man. I had a small scene with him when he was supposed to be the vicar and he tried to influence me… and I had to be able to break away. I said that he's the Master, he's Magister, and this has a definite meaning: that he has a certain degree of power in the black arts. I reasoned that I must have some sort of a talisman which I could touch which gave me the strength to withstand him, so I had an ankh which I wore all the time.

"I also remember vividly when I had to still the winds. They had an aeroplane propeller to create the special effect – it was so strong it nearly blew me over, but I managed to stand up and do my stuff. I remember hearing somebody after saying, 'Oh my gosh, she's *really* doing it!'" ►

Above: ***White Witch of Devil's End*** **is included on this new DVD from Koch Media.**

Below left: Olive Hawthorne (Damaris Hayman) reaches for protection from the Reverend Magister (Roger Delgado) in Episode One of *The Dæmons* (1971).

Below right: Damaris signs autographs for fans during location filming at Aldbourne in April 1971.


FROM THE WORLD OF BBCtv's DOCTOR WHO
DÆMOS RISING
PG
IN THE VOID BETWEEN TIME, THE DEMONS WAITED PATIENTLY TO BE SUMMONED AGAIN...

Above: Damaris as Olive Hawthorne, pictured during the original recording sessions for *White Witch of Devil's End* in 2012.
Photo © Ian Fraser.

Top centre: Cover artwork for the 2004 release *Dæmos Rising*.

Top right: Amanda Dore as Melissa Fenn in *The Poppet*.
Photo © Ian Fraser.

Damaris wasn't the only one to find *The Dæmons* fascinating. Back in the late 1990s, Reeltime Pictures' producer Keith Barnfather arranged with the story's copyright owners, writers Barry Letts and Robert Sloman (who jointly penned *The Dæmons* under the *nom-de-plume* Guy Leopold), to use their characters in other dramatic presentations. Thus the 2004 drama *Dæmos Rising* was born.

Following the release of *Dæmos Rising*, Keith held off on developing any new productions based on *The Dæmons* while he and his production company concentrated on making Greek-language documentaries.

A chance meeting at a convention in 2011 brought Keith and Damaris together, and Keith recorded an interview with her for his *Myth Makers* interview series.

"We came away from the recording thinking she was amazing," he says. "She also really wanted to do more acting and performing, so my business partner Anastasia [Stylianou] and I started to think about how we could help her with that. We came up with the idea of creating a production around Olive Hawthorne. Damaris was totally behind the concept from the start."

Having been the writer of *Dæmos Rising*, Keith asked me to come up with a script for Damaris' character. I was busy on other projects at the time, so my partner, the novelist Sam Stone, stepped in to help.

Because Damaris was in her eighties, we knew any action involving her would have to be limited. So in the new production Olive recounts stories of her past as the white witch of Devil's End in a 'talking head' drama. With a narrative from Damaris, the visuals augment and supported the spoken words.

"It's always challenging to write for someone else's universe," says Sam. "Capturing Olive's voice for the screenplay was quite difficult. Writing from a first-person viewpoint, and still managing to 'show' a story can be tricky, but I think all of the writers involved showed a great deal of skill in tackling this."

Sam and I selected the authors we wanted to work with. Our primary concern was that they had an affinity with the character; that they understood something of what being a white witch might actually mean. We also wanted to find people who could bring something new and believable to the character.

> **"We came up with the idea of creating a production around Olive Hawthorne. Damaris was totally behind the concept from the start."**
>
> Keith Barnfather

"I had several challenges here," says Sam. "Probably the hardest was not to be over-wordy. It took several brutal edits before I arrived at something which worked. I had to restrain my natural tendency to bring in elaborate details, settings and characters that would have just blown any budget that the production had."

With the basic approach in place, writers Suzanne J Barbieri, Jan Edwards, Debbie Bennett, Raven Dane and I started work on our stories.

"I took inspiration from some interviews with Damaris," explains Suzanne, "particularly her friendship with comedian Tony Hancock which was based around their shared love of literature and

philosophy. It may seem a strange choice of inspiration, but it felt relevant to the themes of an intense, platonic, intellectual love between a man and a woman; and that of people being very different beneath the surface of their public persona. I specifically chose to write this story because of the challenge of the subject. I'm not a particular vampire fan, so the challenge was to create a vampire who was interesting to me, and conflicted about himself, rather than go for the stereotypical 'sexy killer'."

"The subject of poppets is a fascinating one," says Jan, describing one of the features of her instalment. "Poppets crop up as voodoo dolls in much popular literature, but there's a great deal more to them than something to stick pins in."

"I cheated," smiles Debbie Bennett. "I read another contributor's script idea and decided to steal one of the minor characters as I felt he had a lot of backstory I could write about. Fortunately the other writer didn't mind and so my story became his story."

"That's true," agrees Jan. "Knowing what other people had added to the mix made for some interesting twists in my own narrative. For example Olive's cat, Rhadamanthus, was a by-product of some brainstorming and cropped up in several places in the completed script as both a character in his own right and an interesting sub plot."

"My guilty secret is faeries," says Debbie. "Not the cute little winged fairies that live at the bottom of the garden, but the other faery realm, the Sidhe, the capricious *Tuatha Dé Danann*, who will steal your soul if you break their laws. I love them, and if there's chance to weave them into a fantasy story then I will. This was just perfect."

For Raven Dane, there was a different inspiration: "Olive's natural fears of her increasing age and vulnerability, of leaving the village unprotected with no heir to pass on her knowledge. I had my own brush with mortality last year with a heart attack and this really brought home the fragility of our existence.

"I absolutely loved writing for Olive," she continues. "I adored her from *The Daemons*; in fact she was an early role model for me for the practising pagan witch I am now. I loved how she stood up to the patronising Doctor, a 'man of science' with no patience for what he perceived as superstition. Her role as the brave and devoted protector of the village was fascinating, and a great inspiration for my storytelling."

As for my own contribution to the screenplay, I wanted to play with the aftermath of *The Dæmons*. I'd always wondered what the villagers made of the fact that their church had been blown up and their May Day celebrations invaded by the army... plus I felt there were other unfinished threads. ►

Above left: Visual effects shots from ***White Witch of Devil's End*.**

Above centre: Alastair Greener as Victor. Photo © Ian Fraser.

Above right: Naomi Sachs as the Gypsy Witch. Photo © Ian Fraser.

Below left: Jim Conway as Peter Thomson in the ***Dæmos Returns*** episode of ***White Witch of Devil's End*.** Photo © Robin Prichard.

Below right: Linzi Gold's ***Heroines of Future Past*** was released in 2016.

MUSICAL DREAM

When Keith Barnfather heard *Heroines of Future Past*, the début album from Linzi Gold, he was particularly taken with one track. "*Strange Beauty* just stood out for me," he recalls. "As I listened, I realised that it was absolutely perfect for *White Witch of Devil's End*. We were developing the production as a six-part series, and I wondered if I could use Linzi's music on the end of each episode."

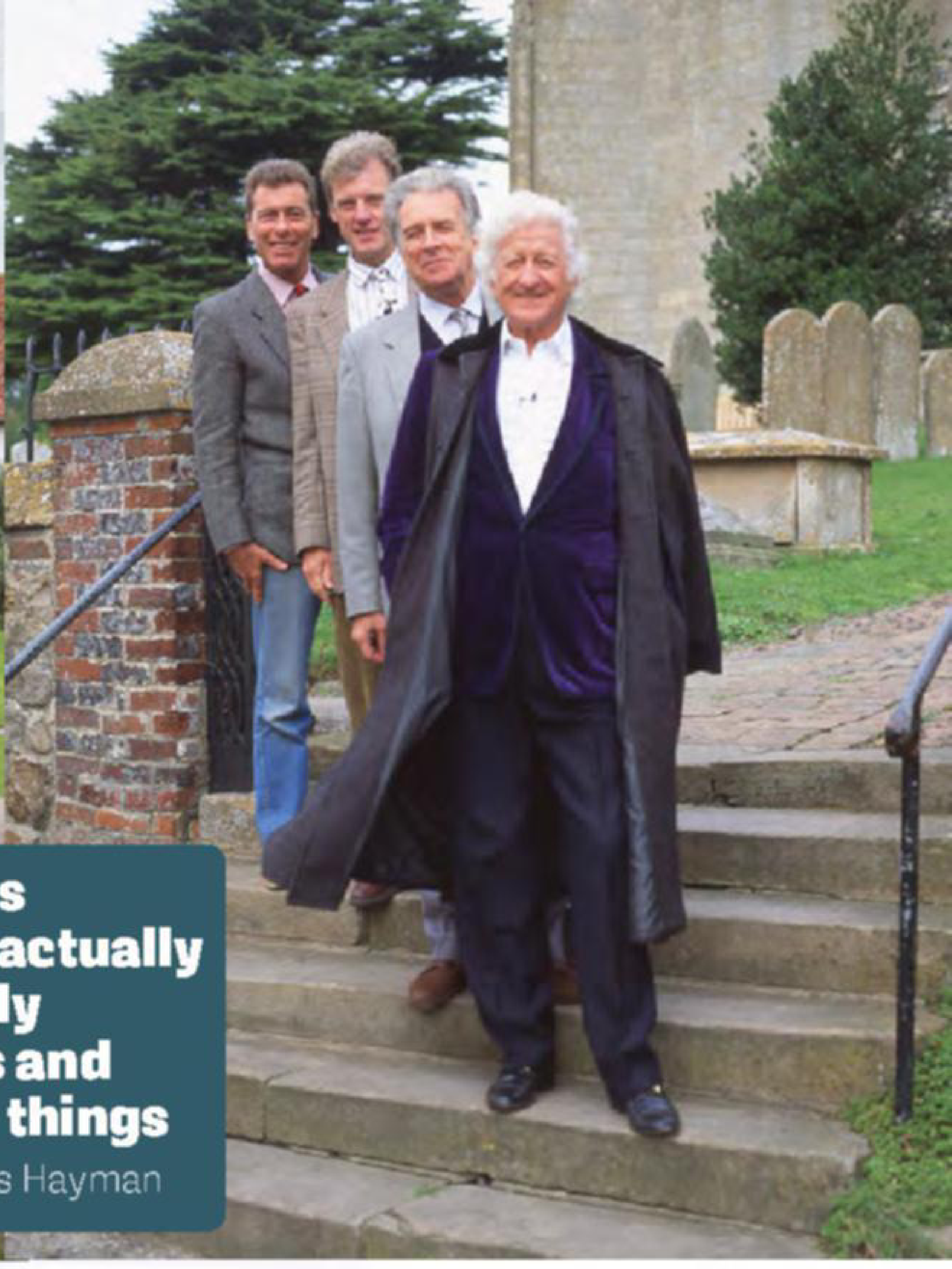
Keith got in touch with Linzi, and she readily agreed. "I thought Keith coming to me about using the song was amazing," she says. "That his production and my song had a connection; that the same feelings drove them both. I think they're very esoteric and special. They have the same sort of soul.

"The song was based on a dream I had about two opposing gods pitting their kingdoms against one another. I was a priestess and I had to sacrifice my mortal body to marry my god and ensure our victory. To do this we had to gain control of a specific city which had a portal to the celestial plain. I remember he was gold and white, and his face was like a ram's skull. It was really trippy.

"Everything I write has to have a story on some level," she continues. "It starts out as an emotion I put into images and then words. A lot of my songs are inspired by fairy tales and stories, and the way they make me feel. But some come from dreams and emotions."

As well as using the track on the film, Keith also worked with Linzi to create a music video for the song. This is included among the extras on the box set.

Linzi Gold
HEROINES OF FUTURE PAST



"The first story is something that actually happened. I really did have horrors and nightmares and things as a child." Damaris Hayman

Above left: Recording one of Damaris' linking sequences on location in Aldbourne. Photo © Ian Fraser.

Above right: John Levene, Richard Franklin, Nicholas Courtney and Jon Pertwee in Aldbourne for Reeltime Pictures' *Return to Devil's End*. Photo © Austen Atkinson-Broadbelt.

Below: The cover of Telos' novelisation evokes the classic style of Target illustrator Chris Achilleos.

Raven sums up the process: "At first, I found it daunting, knowing there were other writers with very different styles and concepts working on other sections of the script. Working with the other writers became a pleasure; we all discussed things with each other and Sam did an awesome job with our morale and keeping us all on track. The whole process was an enjoyable and rewarding experience."

Keith asked writer Matt Fitton to fine-tune some of the elements, and the whole script was recorded by Damaris over the space of a week – one story a day – in November 2012.

"It was great fun," she remembers. "The very first story is something that actually happened. I really did have horrors and nightmares and things as a child, and I really did, I suppose, dream of going up through the garden, through the stables, into the little paddock behind and way down into a nice bright room, where there was this witch called Lobelia. She told me that to stop the nightmares I should take my reins – in those days small children had reins which they wore when they could first walk – and to hook them above my bed and go to sleep holding them. It worked! I would dream that I was riding over the hills with my teddy bear."

Commitments to broadcast work meant that the project had to take a back seat until 2015, when a new deal with Koch Media resulted in many of Reeltime Pictures' back catalogue of *Doctor Who*-related discs being released through the high street and online. Koch wanted more, so the *White Witch* project was given new impetus. Keith and Anastasia set about capturing all the material to act as the 'background' to the stories.

"The challenge we had," says Keith, "was to illustrate Damaris' narrative with additional cutaway dramatic sequences, so we had to storyboard and plan a series of shoots to do this. Over two months we filmed at Aldbourne itself [the Wiltshire village that had been the location for *The Dæmons*], a crypt, a barn and various other places to obtain the visuals that were needed."

Keith also realised that they had to split the drama into individual episodes. "You can't easily edit a 'talking head' as you would lose parts of the stories, so the development of the final drama as six individual episodes was a creative idea which has really worked to the production's benefit.

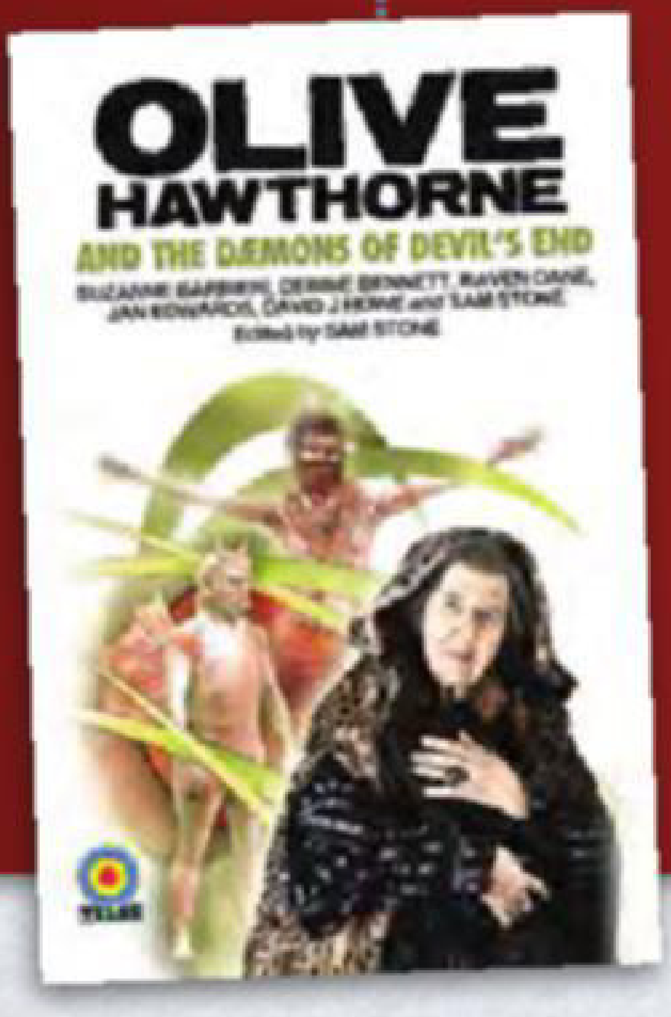
"Another production technique that we decided upon as the project progressed was to shoot all the dramatic cutaways from Olive's point of view," he says. "This came from Anastasia, and she's given the production a unique feel that makes it unlike anything we've ever done, or even seen, before. What has grown organically from the initial filming is a totally unique piece of television. It's quite exciting!"

Produced and directed by Anastasia and Keith Barnfather, *White Witch of Devil's End* will be released on DVD by Koch Media on 13 November as part of a DVD box set, *The Dæmons of Devil's End*. This will also contain the 1993 Reeltime Pictures documentary *Return to Devil's End* – in which cast and crew members from *The Dæmons* returned to the location – and a third DVD of other events and visits by fans, cast and crew to Aldbourne. The set also includes a number of bonus features.

Five years after recording began, Keith is looking forward to finally sharing *White Witch of Devil's End* with viewers. "Normally I have a fairly good idea what fans will think of a production we've made, but this time I have no frame of reference," he says. "We're in uncharted waters..."

BROUGHT TO BOOK

I'm a co-director of the publishing company Telos, and Keith Barnfather suggested that we might want to release a novelisation of *White Witch of Devil's End*. As a massive fan of the old Target *Doctor Who* books, I'd always wanted to write one myself. Here was the chance to do something similar.

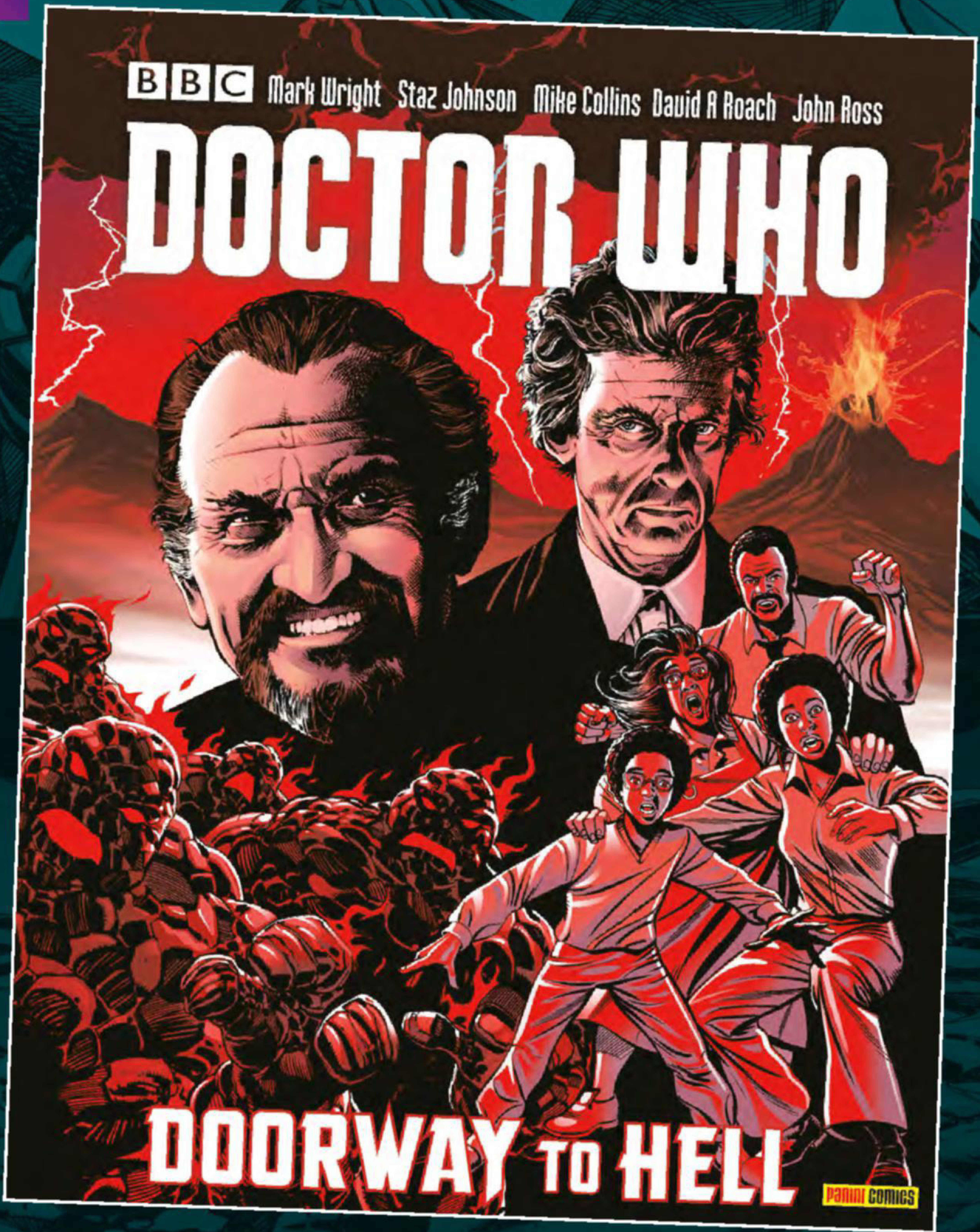

OLIVE
HAWTHORNE
AND THE DÆMONS OF DEVIL'S END
TELOS

"When I came to novelise my story," says Sam Stone, "I realised that I could flesh the characters out as well as tell the reader more about Olive's life in 1944. I had room to develop her character."

"The expansion was the biggest challenge," says Suzanne Barbieri. "I'm quite an economical writer – I don't like padded out stories. It wasn't simply a matter of writing up the scenes from the script; I felt there had to be new elements that not only expanded the story, but added new dimensions and reveals without them feeling 'tacked-on'."

Jan Edwards also relished the task: "Being able to move beyond the walls of Olive's cottage made all the difference. That said, it was also harder in some ways. The story was already there so we were constrained by what we had already written, which is a very different process than my usual writing style. Being a bit of a seat-of-the-pants writer it was quite odd to be bound by an existing plot. But we got there in the end."

OUT NOW!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EMPEROR OF THE DALEKS

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TIME and SYLVESTER

The second part of our interview with Sylvester McCoy recalls *Doctor Who*'s 50th anniversary and looks forward to the future of the series.

INTERVIEW BY **RICHARD ATKINSON**

HOME
SWEET
HOME.

On 2 March 1987, the press assembled in the *Blue Peter* garden outside BBC Television Centre to meet the Seventh Doctor. Sylvester McCoy posed, hanging out of the TARDIS doors, alongside his co-star, Bonnie Langford.

Thirty years on, there are now as many Doctors who have succeeded Sylvester than there had been when he took on the role. On 16 July 2017, we were introduced to the latest. In a short scene broadcast on BBC One, Jodie Whittaker pulled down her hood and revealed the first female Doctor. How is *Doctor Who* going to change now a woman is at the helm of the TARDIS?

"I've no idea!" says Sylvester. "Have to wait and see really. I'm looking forward to it with interest. She's a good actress. A really good actress."

Does he know much of Jodie Whittaker's work? "Not a lot, but I've *heard*." He sighs. "I haven't been in Britain. For the last three months, I've been in my own home for about three days. I look forward to seeing it. If she's got good writers, it'll fly."

But as recently as 2015, Sylvester told the tabloid press that he "wasn't convinced by the cultural need for a female Doctor Who".

"I do admit that," says Sylvester. "I thought that. It's kind of weird, because I am *still* the Doctor. I do [audio dramas for] Big Finish. I *am* Doctor Who and it's like, 'Oh God, am I having a sex change?' It's kind of weird from a personal point of view. But when it was announced, I thought, 'Oh, to hell with it - this is adventurous, this is new. Let's see what happens.'"

Two of his fellow Doctors have also weighed in on this issue. Sixth Doctor Colin Baker has been an unapologetic advocate of our new Doctor, whereas Fifth Doctor Peter Davison has defended fans who are unsure. Peter's also commented that a male Doctor is a good role model for boys. Does Sylvester agree that the Doctor is a better role model for boys than most male heroes?

"Oh yes, definitely. *Doctor Who* is a brilliant thing. That's why I loved it – the idea and the concept of it. Because he was a superhero who didn't wear his underpants outside his trousers. And he used his brain not his brawn. And it's such an important thing, in our very violent society, that we have something like that.

"I was a bit disappointed when they brought in young Doctors. Anglo-Saxon society is not very good at dealing with its old people. And to have young people see an older person being a superhero, that was brilliant. I was delighted when Peter Capaldi came back with an older Doctor. But when David Tennant and Matt Smith did it they were great! So anyway, now we're going to go onto a woman. It's difficult to judge. Because I was against the idea of younger Doctors, but when they arrived they were great. So, what do I know?"

But does he think it's unfair to criticise people who raise concerns, or haven't come around to the idea? "Hey, it's the internet world. Everyone criticises everyone. Would they do it to your face? I bet they wouldn't. Listen, Peter [Davison] has got sons. Perfectly understandable. Colin's got daughters. Perfectly understandable. There's their argument. That's it really."

Given the backlash Sylvester received, though, and the impact it had on him, does he think it could be much worse for Jodie Whittaker? "I've no idea!" His eyes widen in exasperation. "I would advise any actor to not read the reviews. Even if you get a good review, that can affect your performance. You get it in your head."

Instead, his advice to the new Doctor is a classic: "She should learn her lines and try not to bump into the monsters."

Another recent talking point was the debate surrounding BBC staff salaries. Earlier this year, the disparity between male and female salaries prompted BBC Director General Tony Hall to confirm that Jodie would be paid the same as Peter Capaldi.

"I find all that really tedious," says Sylvester, when asked to comment on the decision to release these figures. "It was an attack on the BBC. It was people trying to destroy the BBC. They're whittling it ►

Opposite page: Sylvester McCoy is introduced to the press as the new Doctor on 2 March 1987.

Above: Fighting the enemy with brains, not brawn. With Richard Briers as the Chief Caretaker/Kroagnon in a publicity shot for Part Three of *Paradise Towers* (1987).

Below: Bonnie Langford, who played Melanie, was with Sylvester for his first photocall.

Above left: In 2013 Sylvester joined Paul McGann and Janet Fielding to promote the 50th anniversary of *Doctor Who* in Australia.

Photo © Catherine Cranston.

Above right: Tom Baker, Peter Davison, Colin Baker, Sylvester and Matt Smith at the ExCeL Centre in 2013.

Below: Paul McGann, Peter Davison, Colin Baker and Sylvester gather for *The Five(ish) Doctors Reboot* (2013).

◀ away every way they can. What about ITV? Did they ask what people are getting paid across the industry? Do they go to Hollywood? No, it's nobody's business. If they're worth it, they're worth it."

Back in 1987, when Sylvester was cast as the Doctor, becoming the star of a BBC show presumably wasn't quite as financially rewarding... "Yes and no. As an actor, it did change things, because when I finished and went out and back into the theatre, they put an extra nought onto my wages, because I'd been in *Doctor Who*."

The series has been a huge part of Sylvester's life ever since he took on the role. A few years back, he and the other Doctors went on the road to promote 50 years of *Doctor Who* – which included a tour of Australia. "Oh, I've been in Australia many times," says Sylvester. "I've just come back from Australia via New Zealand. I went round the world backwards. I left Auckland at one o'clock on the 4th of July, flew 12 hours [across the international dateline] to LA – and I landed at six o'clock in the morning on the 4th of July. I'd flown backwards! That's time travel. If I did *Doctor Who* now, I'd be permanently jetlagged."

It certainly seems, from the outside, that the 80s Doctors must have spent the best part of the anniversary year together. "I've spent a lot of time in their company over the years really," says Sylvester. "We get on really well. I've got to know Peter [Davison] and Colin particularly – and also Paul McGann. I knew Paul before he became Doctor Who. I'm always delighted by their company, wherever we are."

One of their biggest public appearances came in November 2013, when Sylvester, Colin and Peter were joined on stage by Tom Baker at the ExCeL Centre in London, for BBC Worldwide's celebratory mega-convention. "Oh yeah, that was great," recalls Sylvester. "I always like it when Tom comes, because then we feel like we're all there together. Everyone was very sweet to each other. Honestly, we all admire Tom. Because he was a great Doctor. And he's still a very witty, outrageous man. I like that kind of thing!"

Although it never happened for the 50th anniversary, would Sylvester be interested in coming back and starring alongside the current Doctor? "Oh yes. All of us Doctors – twentieth-century Doctors – we all agree. We all love *Doctor Who* and we'd love to be asked back. I thought it was a great shame that for the 50th anniversary they didn't actually use us. What they could have done during that 50th year, is they could have had each one of us in an episode in disguise or some other way, some imaginative way, just to make us part of it. But then we won, by doing *The Five(ish) Doctors Reboot*. That was our humorrrous rrrevenge!"

A love letter to the fans? "It was. Yeah, we did it for the fans."

"All of us twentieth-century Doctors – we all agree. We all love *Doctor Who* and we'd love to be asked back."

The half-hour spoof documentary – aired on the BBC's red button service after *The Day of the Doctor* was broadcast on 23 November 2013 – followed Peter, Colin, Sylvester and (briefly) Paul McGann as they campaigned to be a part of the 50th anniversary story. It was lovingly crafted by Peter Davison, who instigated and directed the project. It's fair to say, however, that it's crammed to capacity with some very obscure in-jokes and *Doctor Who*-star cameos. We wonder what casual viewers who stumbled upon it might have made of it.

"Who?" says Sylvester.

Um… Non-fans?

Sylvester's having none of it. "People loved it. I mean casual viewers do love it."

Peter and Colin seemed to be playing slight caricatures of themselves, sending themselves up a bit, but broadly speaking Sylvester seemed much more like himself.

"Was I? I don't know." He smiles, "I was just doing what I was doing. I saw it as fun."

Part of this 'fun' was standing outside Television Centre in the freezing cold, waving placards. We joke that Sylvester may have been cross when John Barrowman came along and tried to upstage them. "It was great! John and I are great friends. He's very funny and we got on really well."

Another one of the fun things about *The Five(ish) Doctors* is that it gave Sir Ian McKellen the opportunity to be rude about Sylvester – in a dry, tongue-in-cheek fashion, of course. We wonder what he was like when Sylvester played the Fool opposite Sir Ian in Trevor Nunn's production of *King Lear* in 2007.

"He was great," says Sylvester. "We became a double act. People said that there were scenes with such close contact between the Fool and King Lear. He did tease. He's got a glorious sense of humour. A *dangerous* sense of humour."

If you check out the filmed version of this production on YouTube, you can find a clip where Sylvester's Fool takes out the tiniest violin case and, when he opens it, inside are his spoons, which he then proceeds to play. His performance is full of physical comedy. It's a role he must have relished. "Absolutely. I really did. Because for many years the RSC tended to cast the Fool with – I suppose you could call them straight actors – but they didn't seem to imbue it with comedy. But he's a *fool*, therefore he has to have those skills. And so it was great to be able to go in and do it and prove that there are a lot of laughs in there. It's one of the great roles really. It's probably one of the greatest roles I've played – apart from Doctor Who of course! It's such a great role because you're allowed to be comic and then tragic. And to juggle those things together is important. That's what I was trying to do in the early days with *Doctor Who*."

Is it true that Sylvester's part in *King Lear* helped him to get his part in *The Hobbit* movies? "In a way, yes. It helped cement things. What was it? Twelve years before, I was asked to go up for Bilbo Baggins in *Lord of the Rings* and then they whittled away over a year, I don't know, maybe a dozen actors and they got down to two and I was one of those two. So, obviously, they knew who I was – they'd seen me – and they were thinking of casting me in the role. And of course they went for Ian Holm, naturally because he was well known and also a brilliant actor. I was a bit disappointed, but also at the same time I was rather chuffed to be in his company. So then when I arrived with *King Lear* in New Zealand, Peter Jackson [the director of *The Lord of the Rings* and *The Hobbit*] came to see it and then he invited me back to his country abode with Ian and Frankie Barber [who played Goneril in *King Lear*] – just the three of us – and I knew I was being auditioned over a weekend. Quite nerve-racking really. I thought, 'I'm going to put my foot in it!' But I didn't – I got the job."

During the course of our conversation, Sylvester lists many of the places around the world that he's been, on many occasions in the service of meeting his fans. One place he recently visited was Jaipur in India – where, along with a number of other celebrities, he took part in the BBC series *The Real Marigold Hotel* to see if the city would be a good place to retire. What was his favourite part of the whole experience?

"Indian food!" says Sylvester in a flash. "The food was brilliant. It was great to be there for such a time and not be like a tourist. It's an astonishing place. If I ever retired, I might consider going back and staying there." ▶

Above left: Sylvester as the Fool, entertaining the eponymous King Lear (Ian McKellen) in Trevor Nunn's 2007 production of Shakespeare's tragedy.
Photo © Rex/Shutterstock.

Above: As Radagast in *The Hobbit: An Unexpected Journey* (2012).

Below: Sylvester's costume was designed by Ken Trew and first appeared in *Time and the Rani* (1987).

Inset: *Hobbit* and *Lord of the Rings* director Peter Jackson reportedly owns one of Sylvester's *Doctor Who* costumes.

THE **BIG PICTURE**

We've been told that the *Lord of the Rings* and *Hobbit* director Peter Jackson owns one of Sylvester's *Doctor Who* costumes… "So I believe," says Sylvester. "I've been told that as well. We worked for *three* years and he never mentioned it. Never mentioned anything about *Doctor Who*. Then we got to the last day. And he made these lovely speeches, which he did for all the actors on their last day. After their last scene he gave them a little present and then he said nice things. And then he said, 'And I got to work with Doctor Who!' I was like, 'Wow!'

He's a very wise man, because if he'd said that at the beginning then there would have been a superiority from me to him. But he was very wise; he knew not to mention it till the end."

Would Sylvester perhaps like to see him direct *Doctor Who*?

"If he was directing it, it'd be brilliant. I mean all that technology, he knows it all. I wonder if they'll ever make a film of *Doctor Who*. When the franchise starts to fade they might start doing that. That's what they did with the *Star Trek* franchise. They started making films."

Above: Sylvester with Bobby George, Wayne Sleep, Clarissa Dickson-Wright, Miriam Margolyes, Jan Leeming, Roy Walker and Patti Boulaye in India for *The Real Marigold Hotel* (2016).

Sylvester shared the experience with an old friend. "Yes, Miriam [Margolyes] I knew... Way back she did a play, at the Edinburgh Festival, about a great lesbian poet who lived in Paris. [Miriam starred in *Gertrude Stein and a Companion* about the famous American writer]. The other girl in it, I fell in love with. So I went to see it a lot! And got to know Miriam. She is glorious and outrageous.

"The whole company [of *The Real Marigold Hotel*] was a laugh and fascinating. [Darts legend] Bobby George was hilariously funny, as were others..."

Wayne Sleep? "Yeah! Wayne was lovely! Who else..."

Roy Walker? Um... Patti Boulaye, who's now doing *Celebrity Masterchef*. "Oh yes," says Sylvester. "She's doing what?"

Celebrity Masterchef. "Oh, is she? Great! She was terrific. Yes, we got on really well, Patti and I. We had a wonderful dance together at the end of it. A kind of Fred Astaire and Ginger Rogers dance, which I'll remember forever really."

Continuing the globetrotting theme, one of Sylvester's latest projects has taken him to Amsterdam, Chicago and back home – to the Highlands of Scotland. He plays 'the Old Man of Hoy' in the Netflix sci-fi series *Sense8*. It's a hugely international venture – filmed not only in Amsterdam and Chicago, but also London, Berlin, Nairobi, Seoul, Mumbai, Mexico City, Reykjavik and San Francisco. Was Sylvester there to inject some Scottishness?

"Well obviously I was playing a Scot, so I must have done! Lana [Wachowski – one of the creators of *Sense8*], she likes Scotland. She and her wife had been to Scotland a lot. I think they worked there before on something."

Most of Sylvester's scenes were with Tuppence Middleton. "I know. Aren't I lucky? She is delightful. It was lovely to see her again – I worked with her before. Dan Freeman did *The Light of September* – which is up there in the ether somewhere."

This is a podcast – a sci-fi audio drama available in all the usual places. Sylvester is, as we know, equally at home in a modest recording studio as he is filming *Sense8*. "It's all over the world, there's no green screen. That's its... authenticity element, among its other authenticities. It was glorious. And hopefully they're doing another one. Well, a wind-up of the story because, as you may know, it was cancelled. Then there was a big hoo-ha. And now they've brought it back."

And will Sylvester be in it when that happens? "Well, I'm hoping – fingers crossed!"

What does he make of his character's special powers: the ability to communicate telepathically with others all over the world? "I think it's really exciting. They say that we only use a very small capacity of our brain, and that there's a lot more in there. And I think, [as the series suggests] in earlier times, it could well be that people had that kind of ability. People do have it, now and again – now and again people sense it when someone has dropped dead. They know all that. I think it would be really good if we could all tune into each other and help each other out. It's about getting together and it's about love. I loved it, I loved being in it. But I haven't been able to get the spoons in. Yet."

> **"I think it would be really good if we could all tune into each other and help each other out."**

So, what's next for Sylvester McCoy? "There will be more Big Finish, obviously. Hopefully, that just carries on. Maybe, *Sense8*... who knows. I'm in one of those places that actors get sometimes, when the things are there but they haven't landed precisely. Until you've signed the contract, you can't say you're doing it.

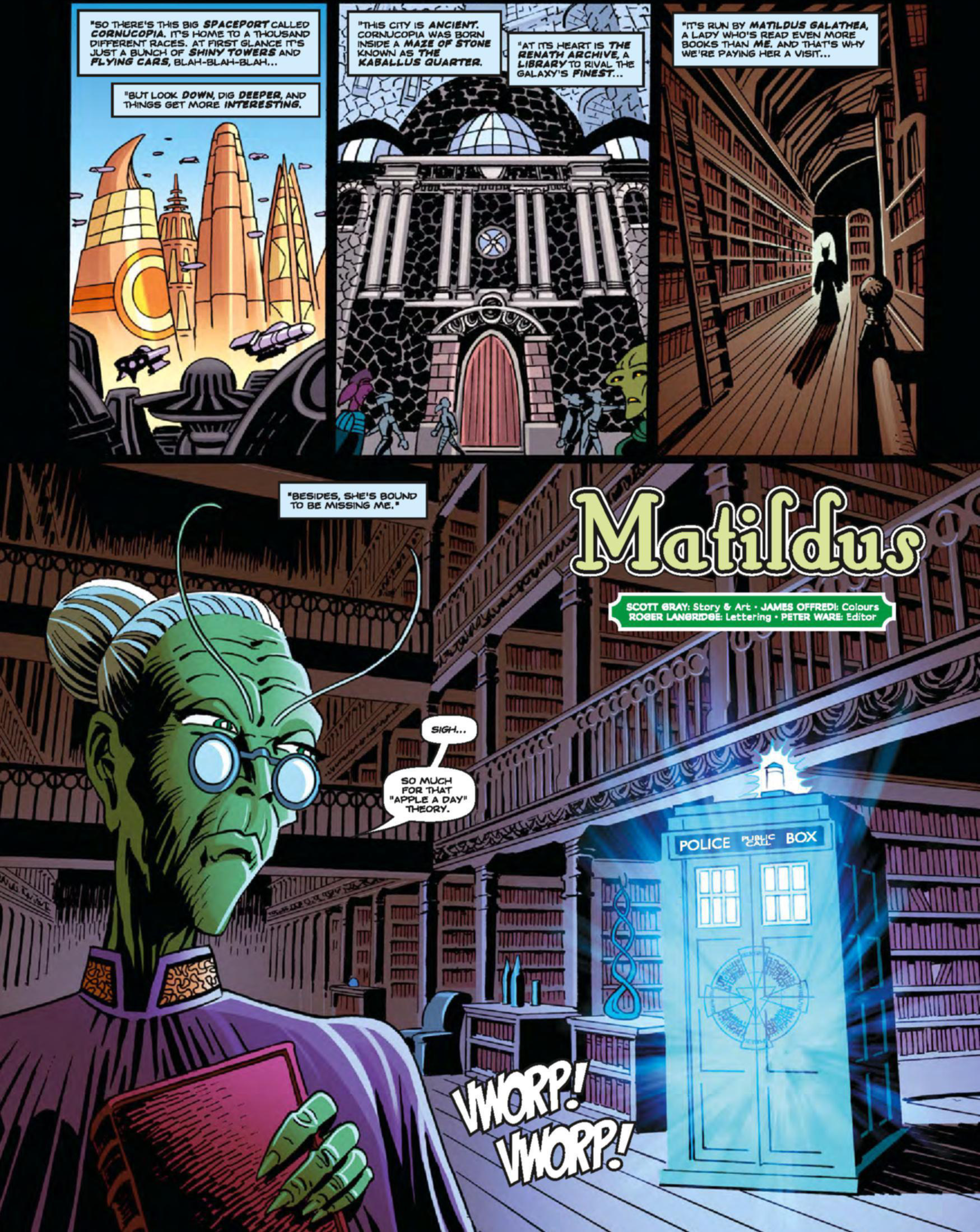
"If not, then I'll be touring America – doing conventions and meeting the fans. When I first started *Doctor Who* I got the job on Monday, and on Thursday I was in Atlanta at a convention and I had no idea what was going on. But, it was great. I loved it. The fans were so welcoming. It was amazing. John Nathan-Turner said to me after we did the convention that I took to it like a duck to water!

"I fell in love with the madness, the glory, the fantasy. A delight! I fell in love with the fans and I've been in love ever since." DWM

Below: Tuppence Middleton as Riley Blue and Sylvester as the Old Man of Hoy in the Netflix series *Sense8* (2017).

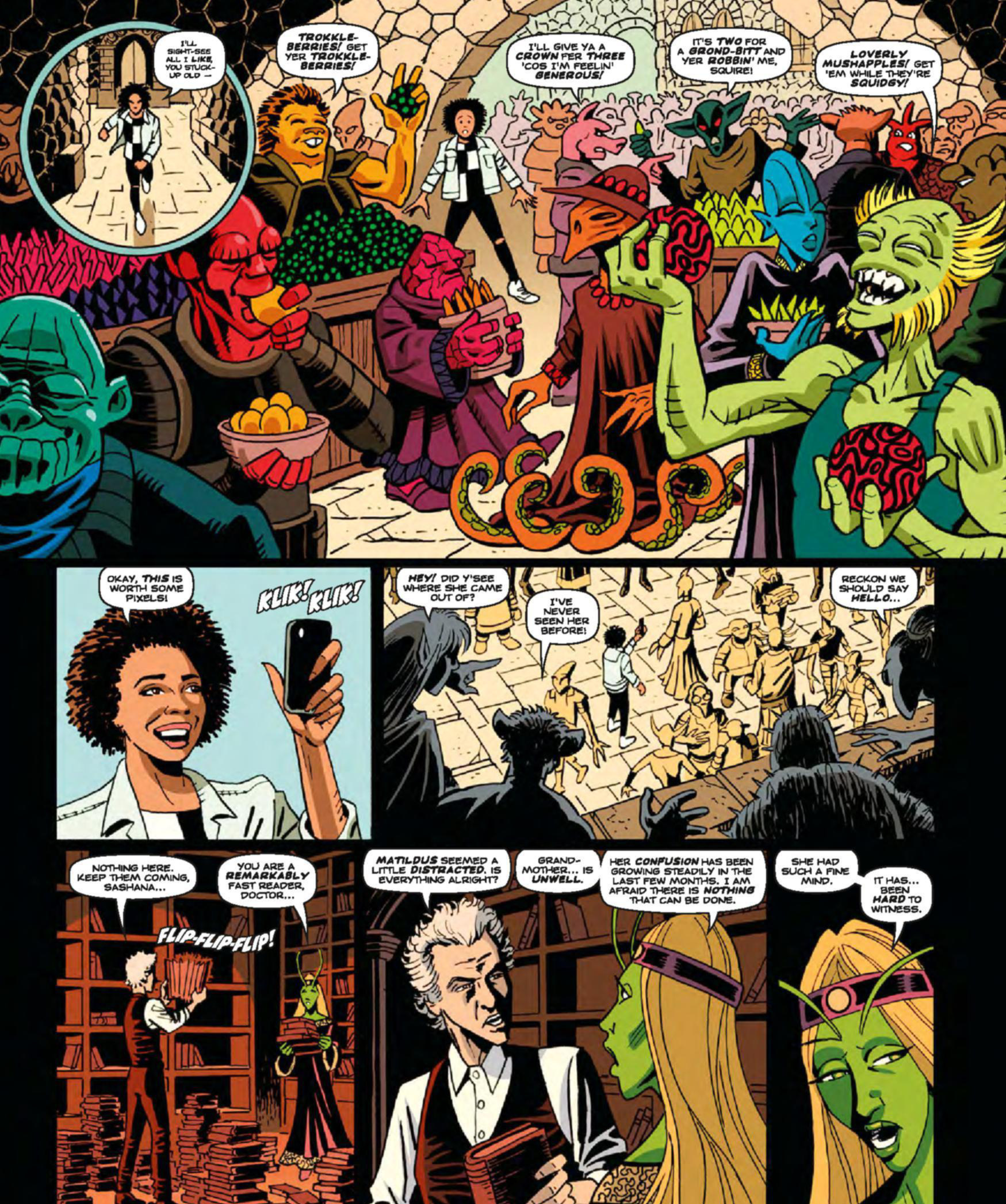
Matildus

SCOTT GRAY: Story & Art • JAMES OFFREDI: Colours
ROGER LANGRIDGE: Lettering • PETER WARE: Editor


"SO THERE'S THIS BIG SPACEPORT CALLED CORNUCOPIA. IT'S HOME TO A THOUSAND DIFFERENT RACES. AT FIRST GLANCE IT'S JUST A BUNCH OF SHINY TOWERS AND FLYING CARS, BLAH-BLAH-BLAH...
"BUT LOOK DOWN, DIG DEEPER, AND THINGS GET MORE INTERESTING.
"THIS CITY IS ANCIENT. CORNUCOPIA WAS BORN INSIDE A MAZE OF STONE KNOWN AS THE KABALLUS QUARTER.
"AT ITS HEART IS THE RENATH ARCHIVE, A LIBRARY TO RIVAL THE GALAXY'S FINEST...
"IT'S RUN BY MATILDUS GALATHEA, A LADY WHO'S READ EVEN MORE BOOKS THAN ME. AND THAT'S WHY WE'RE PAYING HER A VISIT...
"BESIDES, SHE'S BOUND TO BE MISSING ME."
SIGH...
SO MUCH FOR THAT "APPLE A DAY" THEORY.
POLICE PUBLIC CALL BOX
VWORP! VWORP!

BOX
ALWAYS A PLEASURE, MATILDUS! THIS IS BILL POTTS. I'M TEACHING HER CLEVER THINGS!
HIYA!
WHERE ARE MY BOOKS, DOCTOR?
AH, SOME TINY HICCUPS THERE -- THE STRUCTURE OF NULL-SPACE GOT SHRUNK INTO A NANO-BLOCK. A HISTORY OF MOSS WAS STEPPED ON BY A SENTIENT MOUNTAIN...
OH, AND THE ANATOMY OF THE COLOSSOSAURUS REX GOT EATEN -- BY A COLOSSOSAURUS REX. THAT'S A WEE BIT IRONIC, IF YOU THINK ABOUT IT...
YOU HAVE LOST THEM ALL?! GET OUT AT ONCE, YOU —
BUT I HAVE FOUND SOME OTHER MATERIAL TO FILL YOUR SHELVES...
A FIRST EDITION OF HOMER'S THE ILIAD, THE ORIGINAL MANUSCRIPT OF MACBETH, AND THE ONLY EXISTING DIARY OF EMPEROR GOOZOO THE QUANTEENTH...
WHAT D'YOU SAY?
HMMPH.
I SUPPOSE THEY MIGHT BE OF INTEREST...
I'M HOPING YOU CAN HELP ME. THIS SYMBOL WAS CARVED INTO MY TARDIS BY PERSONS UNKNOWN.
I'M TRYING TO IDENTIFY IT. RING ANY BELLS?
NOT INITIALLY, NO...
PERHAPS A VISIT TO THE RELIGIOUS SECTION WOULD PROVE FRUITFUL.
LEAD THE WAY.
YES... THE RELIGIOUS SECTION...
IT... IT IS LOCATED...
ON ONE OF THE UPPER LEVELS...
ON ONE OF...
MATILDUS? ARE YOU ALRIGHT?
I AM PERFECTLY WELL! I DO NOT REQUIRE YOUR ASSISTANCE, DOCTOR!

OH! YOU DIDN'T TELL ME WE WERE EXPECTING VISITORS TODAY, GRANDMOTHER...
HELLO! I AM SASHANA. I HAVE BEEN HELPING MAINTAIN THE RENATH ARCHIVE SINCE...
WELL, SINCE GRANDMOTHER REQUESTED MY PRESENCE.
PERHAPS -- I COULD SHOW OUR VISITORS WHERE THE RELIGIOUS BOOKS ARE STORED?
Y-YES... AT ONCE, SASHANA.
BILL, DO ME A FAVOUR AND HAVE A BROWSE IN THE HISTORY SECTION.
YEAH, SURE...
D'YOU MIND? I TRY TO GET SOME PICCIES WHEREVER WE GO...
KLIK! KLIK! KLIK!
SO YOU'VE BEEN THE HEAD LIBRARIAN FOR A LONG TIME, YEAH? CAN I JUST ASK, WHY IS THERE NO ONE ELSE HERE TODAY? 'COS I'D HAVE THOUGHT EVERYONE WOULD WANT TO HANG OUT IN A PLACE LIKE THIS!
IF THIS WAS IN MY TOWN, YOU'D NEVER GET RID OF ME!
I MEAN, LIBRARIES ARE SERIOUSLY IMPORTANT, Y'KNOW WHAT I MEAN? THEY'RE LIKE THE GLUE THAT A COMMUNITY NEEDS TO STICK TOGETHER. OR THE CEMENT IN THE BRICKS OF A BIG HOUSE, OR -- I DUNNO, A BRIDGE THAT LETS PEOPLE WALK FROM ONE PART OF THEIR LIVES TO ANOTHER. HAH! LISTEN TO ME, I'M GETTING POETICAL...
THE REASON NO ONE ELSE IS HERE, GIRL, IS BECAUSE THE RENATH ARCHIVE WAS CONSTRUCTED FOR ACADEMICS... HISTORIANS... SCHOLARS AND SCIENTISTS...
IT WAS NOT INTENDED FOR INANE SIGHT-SEERS!
OH, RIGHT, GOTCHA. YOU DON'T WANT THE PLEBS MUCKING UP YOUR PRECIOUS BOOKS WITH THEIR DIRTY FINGERS. MESSAGE RECEIVED.
TELL THE DOCTOR I WENT OUT FOR SOME FRESH AIR.
SLAAMM!

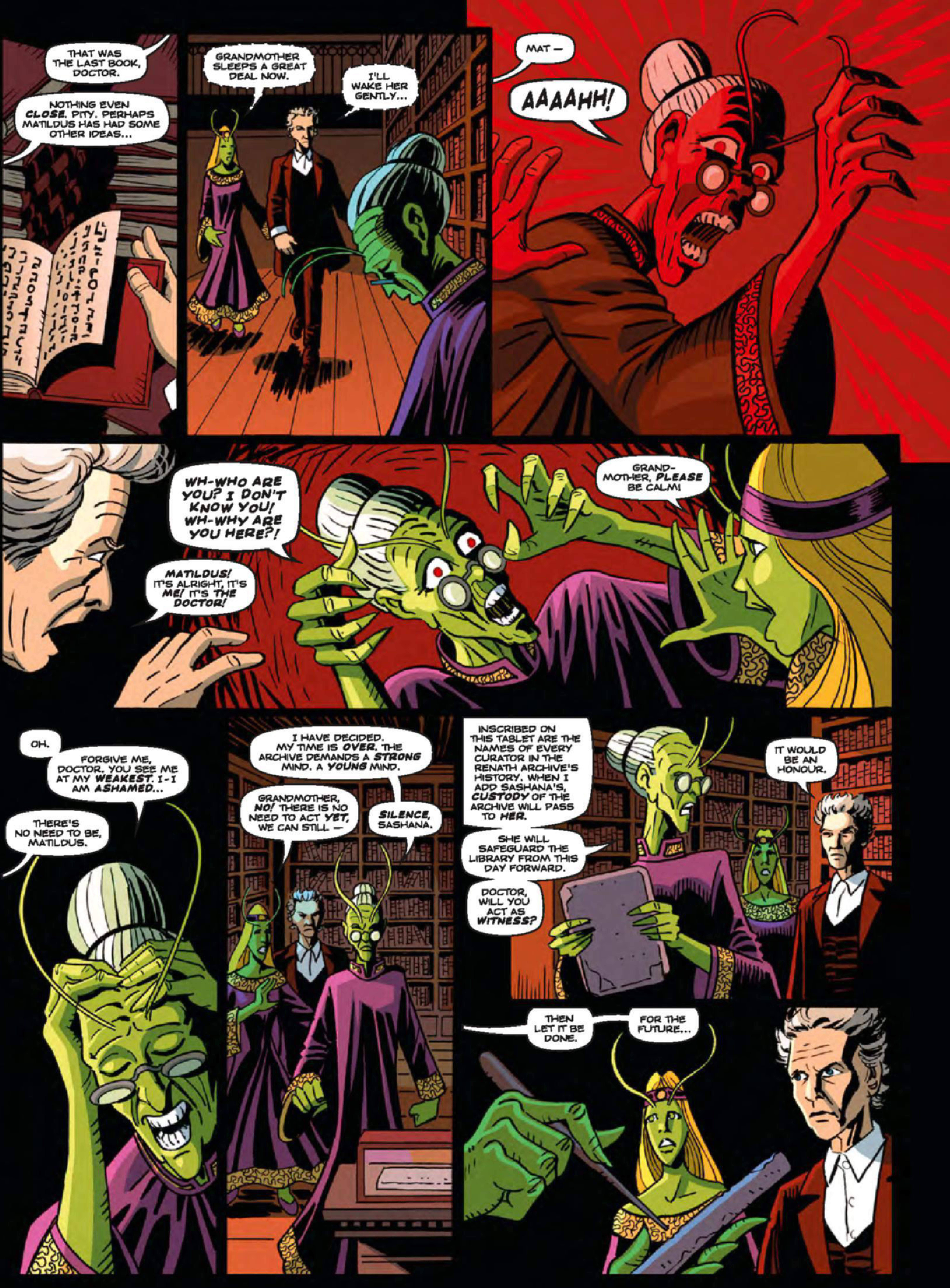

I'LL SIGHT-SEE ALL I LIKE, YOU STUCK-UP OLD —
TROKKLE-BERRIES! GET YER TROKKLE-BERRIES!
I'LL GIVE YA A CROWN FER THREE 'COS I'M FEELIN' GENEROUS!
IT'S TWO FOR A GROND-BITT AND YER ROBBIN' ME, SQUIRE!
LOVERLY MUSHAPPLES! GET 'EM WHILE THEY'RE SQUIDGY!
OKAY, THIS IS WORTH SOME PIXELS!
KLIK! KLIK!
HEY! DID Y'SEE WHERE SHE CAME OUT OF?
I'VE NEVER SEEN HER BEFORE!
RECKON WE SHOULD SAY HELLO...
NOTHING HERE. KEEP THEM COMING, SASHANA...
FLIP-FLIP-FLIP!
YOU ARE A REMARKABLY FAST READER, DOCTOR...
MATILDUS SEEMED A LITTLE DISTRACTED. IS EVERYTHING ALRIGHT?
GRAND-MOTHER... IS UNWELL.
HER CONFUSION HAS BEEN GROWING STEADILY IN THE LAST FEW MONTHS. I AM AFRAID THERE IS NOTHING THAT CAN BE DONE.
SHE HAD SUCH A FINE MIND.
IT HAS... BEEN HARD TO WITNESS.

THESE ARE PRIME NURPLE-FLONKS, MATE, THEY'RE WORTH TWICE WHAT I'M ASKIN'!
OH, DO ME A FAVOUR! I CAN GET THESE FOR A TENNER DOWN THE DOCKS!
WOW!
KLIK! KLIK!
HEY!!!
WOW!
COME BACK HERE, YOU LITTLE THIEF!!!
HAH-HAH-HAH!
YOU ARE NOT GETTING AWAY FROM ME!
DREAM ON, SLUG-FEET!
OI!!!
SORRY!
HEY!
SORRY!
WATCH IT!
SORRY!
AAAH!
SORRRRY!

GIRL, YOU ARE IN SO MUCH TROUBLE WHEN I CATCH YOU!
YOU COULDN'T CATCH A COLD, GRANDMA!
OH, LOOK, A DEAD-END! BAD LUCK, JUNIOR!
HAND OVER MY PHONE!
CURSES, YOU CAUGHT ME! 'COS I'VE ONLY LIVED IN THE KABALLUS QUARTER MY WHOLE LIFE, SO HOW COULD I HAVE POSSIBLY KNOWN THIS ALLEY ENDED IN A WALL?
YOU HAVE CLEARLY OUTWITTED ME, LADY BIG-HAIR, WITH YOUR FANCY UPTOWN EDUCATION...
SO... YOU'RE SAYING YOU WANTED TO GET CAUGHT?
FWOOSH!
WH--?!
NO, GENIUS. I'M SAYING I WANTED YOU TO GET CAUGHT.
LET ME OUTTA HERE!
THAT'S TANGLE-WEB. MORE YOU FIGHT IT, THE TIGHTER IT GETS.

YOU AIN'T GOIN' **NOWHERE** TILL WE GET SOME **ANSWERS**, MISSUS!
I'M **LOZZ**.
THIS IS **ZEDDY**...
SPARKS...
AND **MORPHO**.
HOW CURIOUS. I DON'T RECOGNISE THE SPECIES...
WAIT A MINUTE, YOU'RE ALL JUST **KIDS!**
HEY! WHO ARE YOU CALLIN' A **KID?!**
AND A **HALF!**
-TCH!- ZEDDY, YOU'RE **TEN**.
WE'RE **THE KABALLUS KIDS**, AND WE **RUN** THESE STREETS, SEE? **UPTOWNERS** LIKE **YOU** GOT NO BUSINESS IN THESE PARTS, SO **WHY ARE YOU HERE?**
I'M NOT AN "UPTOWNER". I'M **BILL**. I KNOCK ABOUT THE UNIVERSE WITH A BLOKE CALLED **THE DOCTOR**.
HE'S MY **TEACHER**. WE **MEET** PEOPLE, HELP THEM OUT SOMETIMES.
TAKE A SCROLL THROUGH THAT **PHONE** YOU LIKE SO MUCH AND YOU'LL SEE WHAT I MEAN...
HUH.
I'VE BEEN IN CORNUCOPIA FOR ABOUT **TEN MINUTES**, OKAY?
SO WHATEVER YOU **THINK** I'VE DONE...
I **HAVEN'T**.

MIND IF I PUT THAT TO THE *TEST?*
PHWEEEEEEEE!
THIS IS *ARCHIE*. HE'S A *RISTALLIAN CRATER-HOUND...*
AN' HE CAN *ALWAYS* SNIFF OUT A *WRONG 'UN.*
RRRGGH?
SNURFF-SNURFF
GOOD DOGGIE... GOOOOD DOGGIE...
SLURRRRP!
UGGGGH!
IF ARCHIE LIKES YOU, I S'POSE YOU'RE OKAY...
WHY'D YOU GRAB ME IN THE FIRST PLACE?
YOU WERE INSIDE *THE RENATH ARCHIVE*. WE AIN'T SEEN *NOBODY* COME IN OR OUT FOR *MONTHS!*
WE'RE STARTING TO SUSPECT SOMETHING *FISHY'S* GOING ON...
MADAME GALATHEA USED TO LET US HANG ABOUT IN THERE ALL THE TIME.
SHE WAS *COOL*, EVEN THOUGH SHE KEPT MAKIN' US *READ!*
SHE'D TELL US *STORIES*, GIVE US *GROVIAN DOUGHNUTS...*
THEN, ONE DAY, SHE STARTED TO BEHAVE *STRANGELY*. SHE *BARRED* US...
I MET HER. *SERIOUSLY* GRUMPY. SHE DIDN'T WANT *ME* AROUND EITHER.
I TOOK SOME PICS WHEN I WAS INSIDE. THIS IS HER, RIGHT?
WHOA. HANG ON A SEC...
I DON'T REMEMBER *THAT...*


THAT WAS THE LAST BOOK, DOCTOR.
NOTHING EVEN *CLOSE*. PITY. PERHAPS MATILDUS HAS HAD SOME OTHER IDEAS...
GRANDMOTHER SLEEPS A GREAT DEAL NOW.
I'LL WAKE HER GENTLY...
MAT —
AAAAHH!
WH-WHO ARE YOU? I DON'T KNOW YOU! WH-WHY ARE YOU HERE?!
MATILDUS! IT'S ALRIGHT, IT'S *ME!* IT'S *THE DOCTOR!*
GRAND-MOTHER, *PLEASE* BE CALM!
OH.
FORGIVE ME, DOCTOR. YOU SEE ME AT MY *WEAKEST*. I-I AM *ASHAMED*...
THERE'S NO NEED TO BE, MATILDUS.
I HAVE DECIDED. MY TIME IS *OVER*. THE ARCHIVE DEMANDS A *STRONG* MIND. A *YOUNG* MIND.
GRANDMOTHER, *NO!* THERE IS NO NEED TO ACT *YET*. WE CAN STILL —
SILENCE, SASHANA.
INSCRIBED ON THIS TABLET ARE THE NAMES OF EVERY CURATOR IN THE RENATH ARCHIVE'S HISTORY. WHEN I ADD SASHANA'S, *CUSTODY* OF THE ARCHIVE WILL PASS TO *HER*.
SHE WILL SAFEGUARD THE LIBRARY FROM THIS DAY FORWARD.
DOCTOR, WILL YOU ACT AS *WITNESS?*
IT WOULD BE AN HONOUR.
THEN LET IT BE DONE.
FOR THE FUTURE...

STOP!
WHATEVER IT IS YOU'RE DOING, DON'T DO IT!
YEAH, WE WANT SOME ANSWERS!
AND SOME GROVIAN DOUGH-NUTS!
BILL, HAVE YOU LOST YOUR MIND?!
YOU LITTLE BRATS! HOW DARE YOU DISTURB MY GRANDMOTHER AT THIS TIME! ALL OF YOU, GET —
HOLD THE PHONE, DISNEY PRINCESS...
OR BETTER YET, LET ME.
KLIK!
OH, WOW! DOCTOR, YOU HAVE TO LOOK AT THIS!
DON'T BOTHER. I CAN SHOW YOU EXACTLY WHAT YOU'LL SEE...
... THE REAL ME.
YOUNG MINDS ARE MUCH HARDER TO CLOUD, BUT I WAS MANAGING IT...
JUST MY LUCK YOU HAD TO BRING AN ANTIQUE DIGITAL RECORDER HERE, TODAY OF ALL DAYS!
Y-YOU ARE NOT MY GRAND —
YOU DON'T HAVE A GRANDDAUGHTER, YOU STUPID BAT! YOU DON'T HAVE ANY FAMILY!
YOU'VE BEEN LIVING IN THIS DUMP FOR DECADES WITH NOTHING BUT YOUR MOULDY OLD BOOKS FOR COMPANY!
ZZAAAAAAAAAAAKK!
I'VE BEEN PSYCHICALLY CHIPPING AWAY AT YOU FOR MONTHS -- MAKING YOU DOUBT YOUR-SELF, BLOCKING MEMORIES, CONVINCING YOU THAT I WAS YOUR ONLY HOPE!
I WAS GOING TO SELL OFF THIS COLLECTION TO THE HIGHEST BIDDER...
AH, WELL. GUESS I'LL JUST HAVE TO FRY YOUR BRAINS AND TAKE WHAT I CAN CARRY.
AAAGHH!
AAIIEEE!

ZZAAAAAAAK!
RUFF-
RUFF-
RUFF!
PHWEEEEEEEE!
GRAAAAR!
NO! STAY BACK! WHY IS YOUR BRAIN SO STUPID?!
HNGGGH!
THWAMM!
GOOD BOY...!
LATER...
THAT'S A TRAULIAN DAMPENING HELMET, BOYS. DON'T TAKE IT OFF TILL YOU GET HER INTO A PSYCHIC-PROOF CELL...
GOTCHA, DOC.
ARE YOU FEELING BETTER, MATILDUS?
MY MIND IS CLEAR AT LAST, CHILD... BUT NO.
SASHANA WAS ONLY ABLE TO DECEIVE ME BECAUSE SHE OFFERED ME A LIE I WISHED TO BELIEVE.
I HAVE FOLLOWED THE ARCHIVISTS' CODE MY ENTIRE LIFE. I WAS PROUD OF MY SACRIFICE, BUT NOW... I LOOK BACK AND WONDER. I HAVE FEW COLLEAGUES... FEWER FRIENDS...
AND NO FAMILY.

I RESPECTFULLY *DISAGREE.*
AND THE WINNER IS... *ME!*
I BELIEVE *ARCHIE* WAS FIRST, LOZZ!
HOPE YOU'RE *OKAY* BACK THERE, ZEDDY!
SHUT IT!
RUFF-RUFF-RUFF!
CHILDREN! CEASE THIS *ANARCHIC DISPLAY* AT ONCE!
I CAN SEE A *LESSON* IN *MANNERS* IS LONG *OVERDUE!*
TIME WE WERE OFF.
YEAH. SHAME WE'RE NO CLOSER TO FIGURING OUT *THIS* THING...
PUBLIC CALL
WAIT!
SOMEONE JUST SAID SOMETHING *IMPORTANT,* AND FOR A CHANGE IT WASN'T *ME!*
"THE ARCHIVISTS' CODE"...
YES, OF *COURSE!* BILL, I'VE BEEN A *PUDDING BRAIN!*
LOOK AT THE *GROOVES,* THE *PRECISION,* THE *UNIFORMITY!* THIS ISN'T A *SYMBOL...*
IT'S A *CODED MESSAGE!*
OKAY, SO SOMEONE WANTS TO *TELL* YOU SOMETHING. WHERE TO *NOW?*
WELL, IF YOU OWNED A *TIME MACHINE* AND NEEDED TO BREAK A *CODE,* WHO WOULD *YOU* GO AND SEE?
I DUNNO... *ALAN TURING?*
SHUT UP!!!
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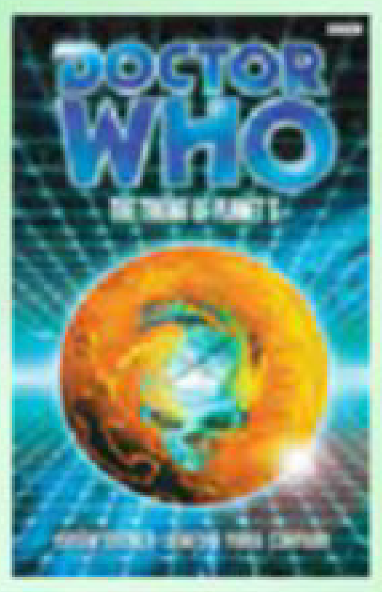
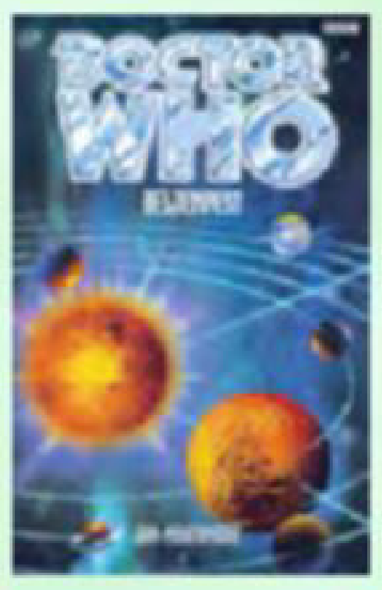

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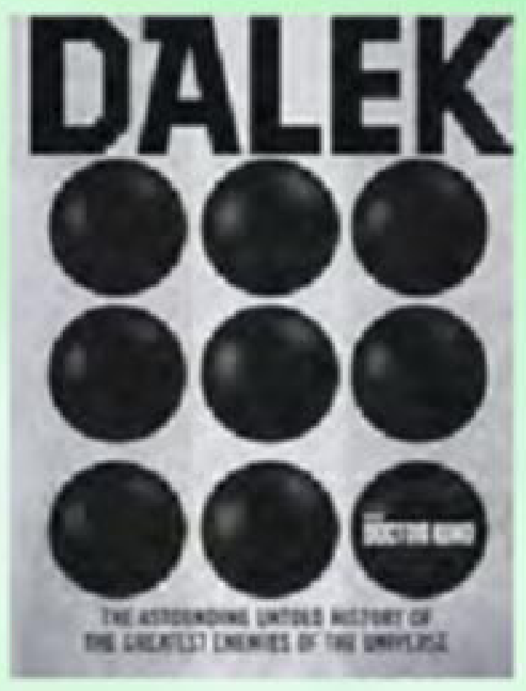

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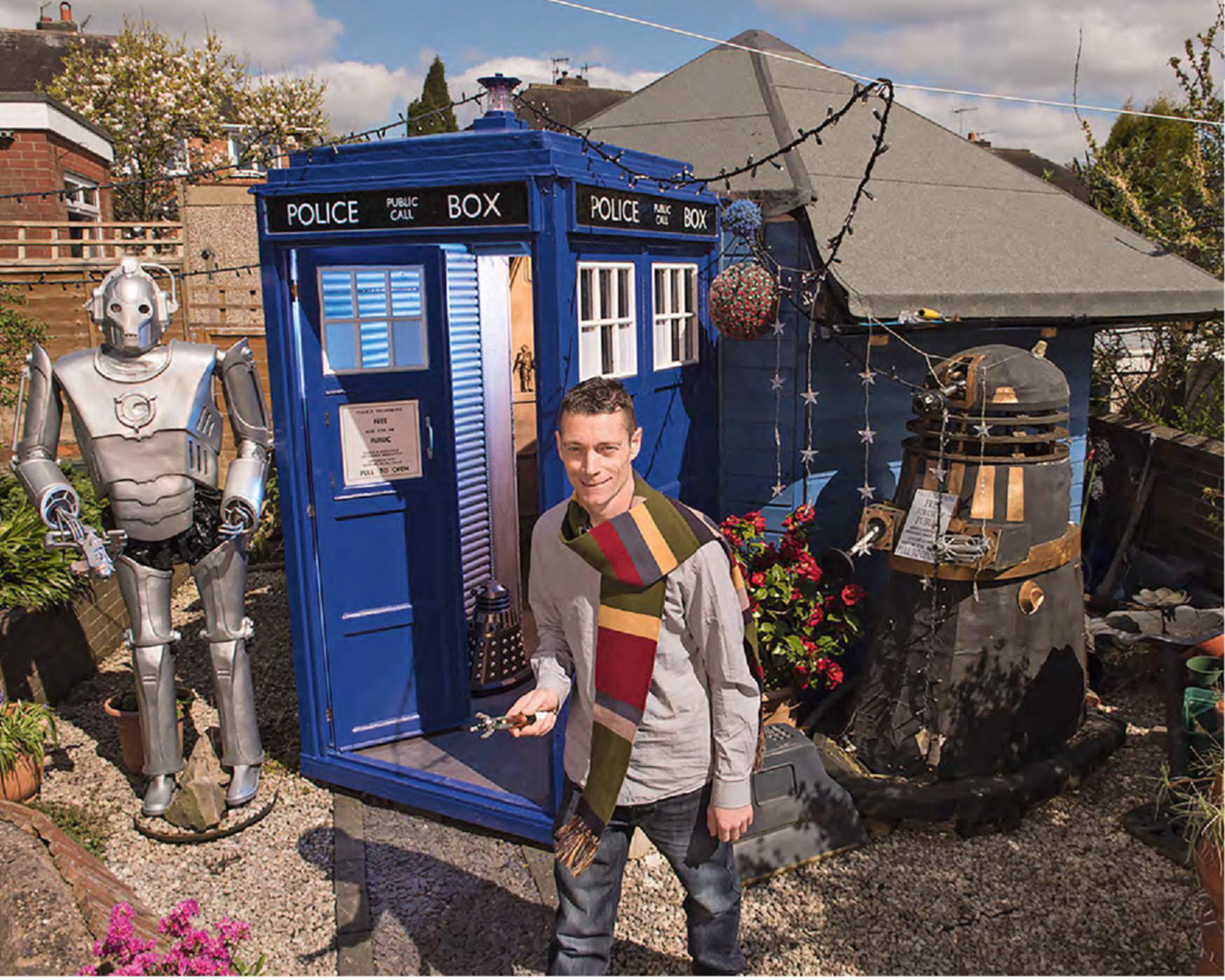


BOX OF DELIGHTS

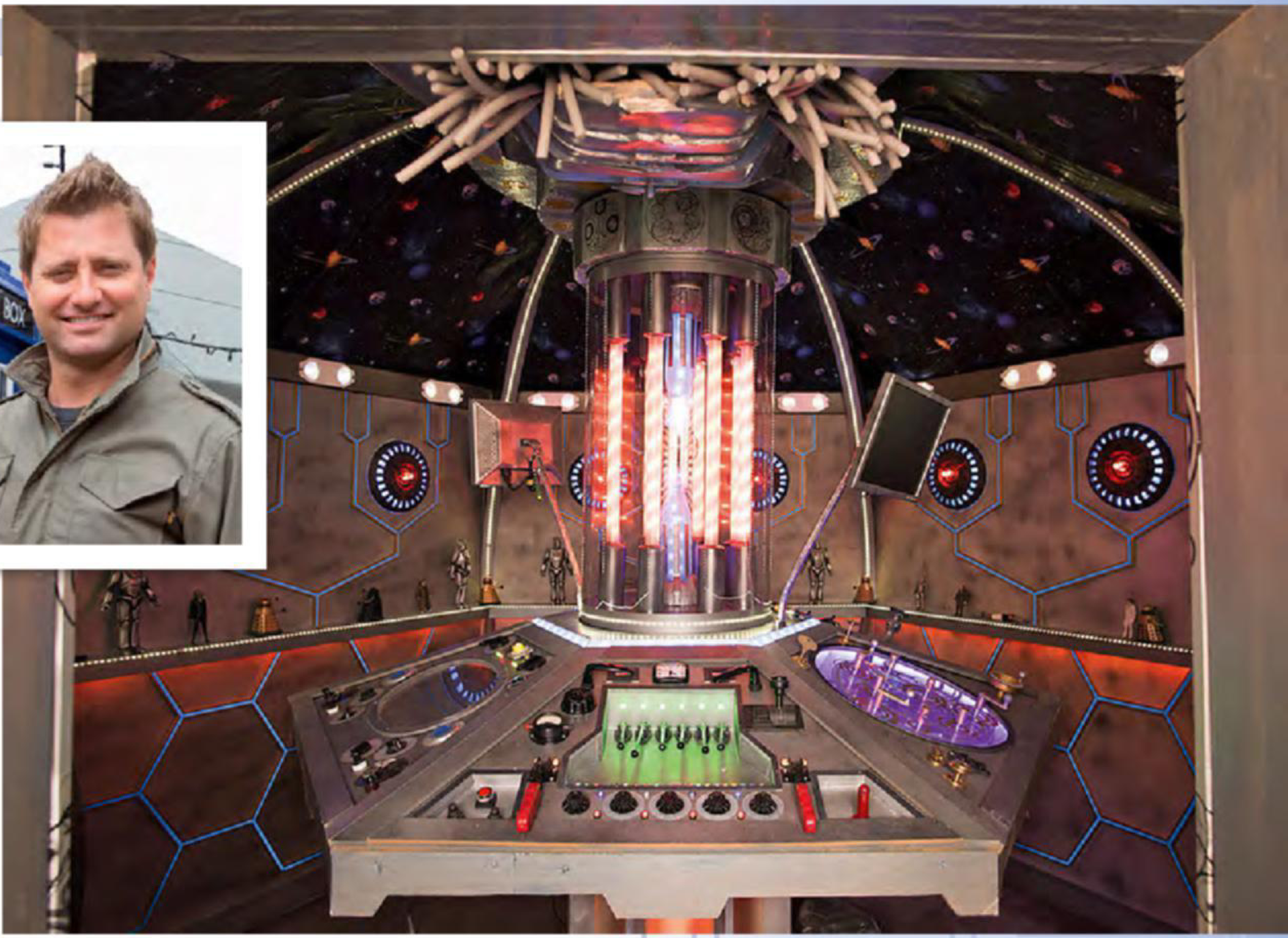
Channel 4's *Amazing Spaces: Shed of the Year* recently included a *Doctor Who*-themed entry in an episode devoted to the 'Pubs and Entertainment' and 'Unexpected' categories. We meet Paul Foden, the man who built a shed that appears to be bigger on the inside...

INTERVIEW BY **APRIL McINTYRE**

"Since I was a little kid I've always had a go at building things," says Paul Foden, a *Doctor Who* fan who built a TARDIS behind his house in Stoke-on-Trent. Over the summer the fruits of his labours saw him appear on national television and in the pages of several newspapers.

Paul Foden's journey to the finals of Channel 4's *Shed of the Year* began with his children. "When my youngest was a kid I made a Thomas the Tank Engine from wood," he says. "My wife thought I was joking and that it wouldn't turn out very well at all, but it did. It lasted a good ten years!"

Paul, who works in property maintenance, was also inspired by his children's devotion to *Doctor Who*. He began his collection of replicas with a full-size wooden Dalek. He continued by creating versions of K9 and a Cyberman



made of fibreglass. The death of his father in 2013 inspired him to try something more ambitious. "I used to have a couple of greenhouses," he says. "When my dad passed away I decided to do all of this – replace the greenhouses with the TARDIS. My dad would have loved it. He was a fan."

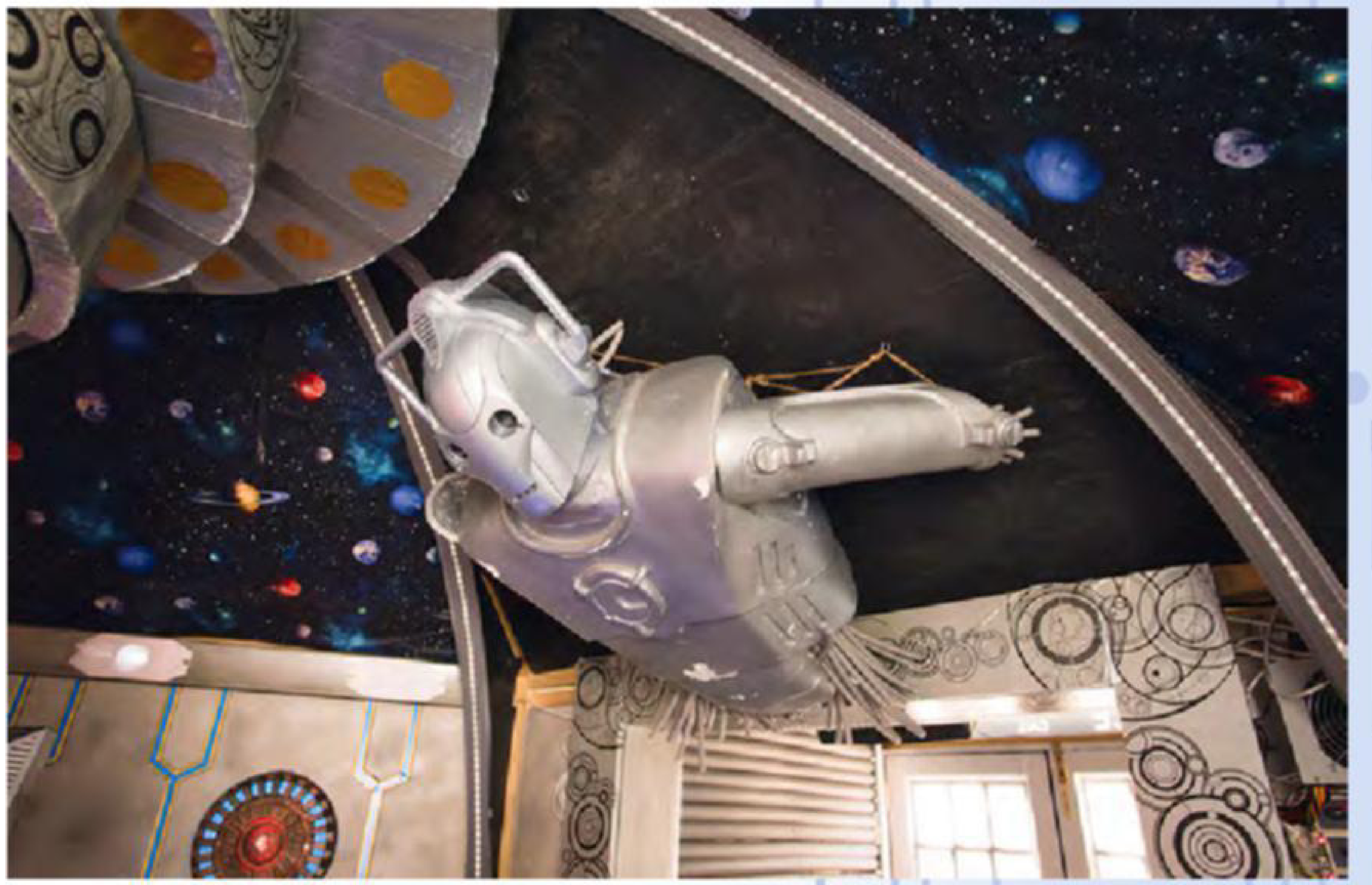
Many other fans have recreated the familiar police box exterior, but Paul didn't stop there. As well as building the outer shell, he has also recreated the *inside* of the TARDIS. Albeit on a relatively modest scale. "I was going to use the little shed down at the bottom of my yard to make half a console, but decided that if I was going to build one I might as well do the whole thing. I would have liked to have built the outer sections of the control room as well, but it all came down to space."

Paul spent a year building his TARDIS shed, after carefully studying images and episodes. The control room that most inspired him was the machine-like version designed by Michael Pickwoad and first seen in the 2012 Christmas Special *The Snowmen*. "That control room looks great," says Paul. "It's an impressive TARDIS.

"I started with the console first," he explains, "designing it from pictures. Then I spent time working out the panels and cutting them. I knew I wouldn't be able to get half the stuff I needed for the console, so I handmade most of the parts, trying to get them as close as possible to what you see on the original."

"I knew I wouldn't be able to get half the stuff I needed for the console, so I handmade most of the parts."

Luck played a part in locating items that would have been tricky to make. "I was at a car boot sale and saw a lever I needed," Paul remembers. "I gave the guy a quid. I couldn't believe it – this lever was identical to one on the actual console."



Opposite page: Paul Foden outside his remarkable TARDIS shed. He's flanked by a homemade Cyberman and Dalek.

Above left: Paul with *Amazing Spaces: Shed of the Year* presenter George Clarke.

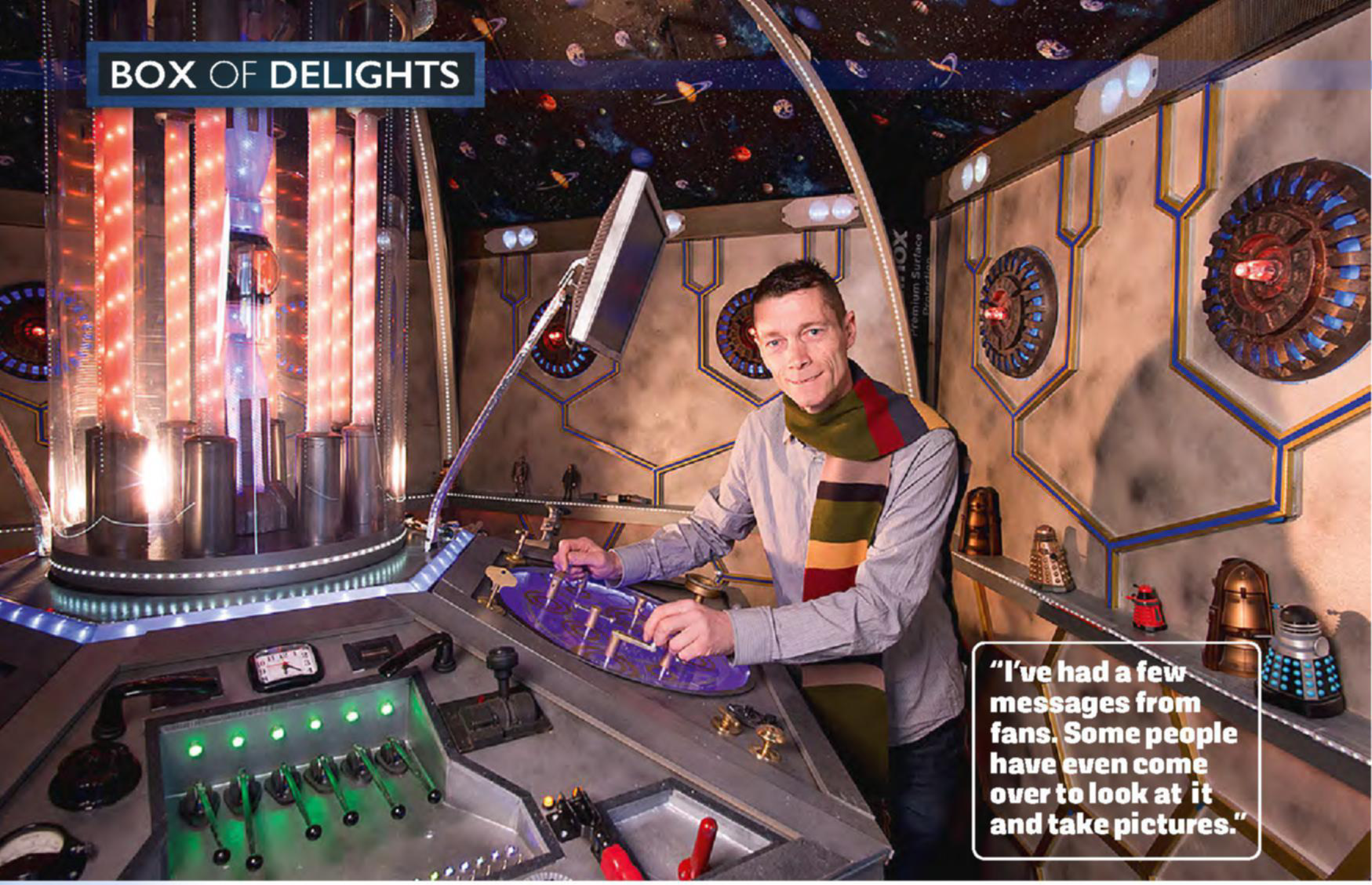
Above right: The interior of Paul's shed is based on Michael Pickwoad's design for the current TARDIS control room.

Left: A Cyberman is attached to the ceiling of Paul's control room.

Below: Paul's K9 is another of his handmade creations.

This purchase forms part of a panel that appears at the front of the console. This panel and an old voltmeter are the only elements of the TARDIS shed not handcrafted by Paul. He didn't keep a precise track of what he spent over that year, but he estimates that the total cost of the control room and police box exceeded £2,000.

Building a TARDIS was one thing, but getting to the finals of *Shed of the Year* proved another challenge in itself. Paul was up against hundreds of other entries ►



"I've had a few messages from fans. Some people have even come over to look at it and take pictures."

in the 'Unexpected' category. "I put a couple of pictures on the website and applied for the show. They got back to me and it went from there. George Clarke [the presenter] arrived with a crew and they were absolutely great people."

It was a grey and drizzly day when the programme recorded its visit to Paul's back garden in Tunstall, but his unique shed still came across as a remarkable achievement. The police box gateway, largely constructed from timber off-cuts, gives way to the hexagonal shed – 12 feet across and nine feet high – that houses the control room. In the centre of the room is a console decorated with flashing LED lights and dominated by an illuminated central column. Certain buttons even activate sound effects. George Clarke sounded entirely complimentary when he described this most elaborate of garden ornaments as "a monument to one man's dedication".

Paul was up against a very impressive fire station shed and other similarly eccentric creations. Unfortunately he didn't win his category, but he doesn't seem particularly upset. He says he's just happy that his TARDIS made it onto television. "I was fine with the outcome. Everyone in the final put so much hard work in and it was good just to be part of the show."

Paul's appearance on *Shed of the Year* seems to have inspired a number of other TARDIS-builders. "I've had a few messages from fans," he confirms. "Some people have even come over to look at it and take pictures." Paul's TARDIS is now something of a local landmark, with neighbours and friends popping in to see what all the fuss is about. "If anyone wants to see it then they're more than welcome," he says, generously.

"I don't have any plans for another shed, not at the minute," says Paul, with a hint of regret. "I don't have the space!" He is, however, planning something else that will take up less room: "Next year I'm thinking of building Davros from fibreglass."

In the meantime, Paul needs to carry out some TARDIS maintenance. "There's some touching up that still needs doing. I suppose there always will be..."

TARDIS ON TAP

Paul's TARDIS control room is just one example of the lengths fans have gone to in recreating a piece of the show. Some of these projects even make the news: there is a neighbourhood police box library in Detroit, and another DIY police box overlooks a village in Falmouth. Treehouses remain a popular TARDIS choice for fans with children. Sheds are another ready-made structure for the enterprising fan to customise – social media gallery Pinterest even offers '12 Best *Doctor Who* Sheds'.

In 2015 the Tatton Park RHS Flower Show played host to The Invisibility TARDIS Shed of Navel Contemplation. Sheds cans also be useful, as well as decorative – one industrious fan turned their shed into a TARDIS bathroom.

Above: Paul at the controls of his highly detailed console.

Right: This library in Detroit also took its inspiration from the TARDIS.

Far right: The Invisibility TARDIS Shed of Navel Contemplation materialised at the 2015 Tatton Park RHS Flower Show.

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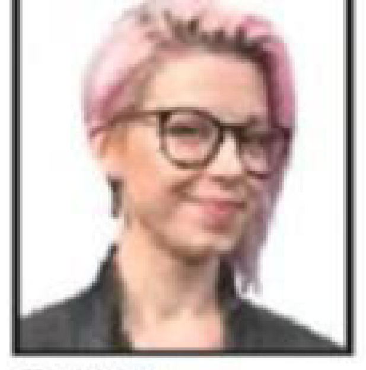

EMMA

MICHAEL

WILL

The Time Team

The continuing mission to watch all 839 episodes of *Doctor Who*, in order from the start...

THIS ISSUE Episode 775 – THE REBEL FLESH

Double Trouble

The Doctor, Amy and Rory become involved in a revolution of a very different kind... one in which the rebels attempt to overthrow themselves!

COMPILED BY **PAUL LANG** | ILLUSTRATIONS BY **ADRIAN SALMON**

"Which bowl do you want me to empty this jumbo bag of Frazzles into, Will?" asks Michael, as the Time Team assembles to watch the next adventure of the Doctor and his loyal chums, Amy and Rory.

"Oh, any one you like," replies Will, casually. "Just make sure you don't accidentally put them in my new Quiz League of London Cup 2017 trophy."

Emma rolls her eyes. "Not another one, Will!" she laughs. "That mantelpiece of yours is heaving!"

Will grins. "Always room for more," he says, as he clicks the remote to start the entertainment – *The Rebel Flesh*.

"Ooh that's a gorgeous establishing shot," coos Chris, at the sight of an imposing stone monastery, surrounded by sea.

"Must be a hell of a climb when you get off the boat," notes Will.

Michael screws up his face. "It looks fake to me," he sniffs.

Chris is more excited. "An island castle with the industrial-tech decor of a twenty-first-century power station?" he says. "Anyone would think this is *The Crystal Maze*!"

This particular monastery is strangely lacking in monks. In fact, the first people we see are Jimmy, Buzzer and Jennifer – factory workers in clanking metal suits and protective headgear.

"Is the cockroach vibe of the armour a deliberate comment on their status?" wonders Emma.

The workers enter a crypt containing a well of hot, bubbling goop. "Oh, it's like a giant version of the Quiz League of London Cup 2017 trophy," says Will, gesturing proudly to the mantelpiece. "Health and safety nightmare, though. No pushing near the vat!" he warns.

Too late – Buzzer's fallen in the acid. "Nobody very bothered – least of all Buzzer," observes Michael.

"And now they're just leaving him? What a workplace culture," says Will, agog.

Jennifer and Jimmy turn the corner to see... Buzzer, alive and well! "Hang on, what?" says a confused Chris. "Oh, is this a clone story? I love a good clone story!" he enthuses.

"Ah, it's by Matthew Graham, from *Life on Mars*," says Will as the opening credits appear on screen. "Marshall Lancaster, who plays Buzzer, was in that too," he declares, with all the confidence of a man who knows the answer to the tie-break question in the Quiz League of London Cup 2017 final.

"What's that terrible noise in the TARDIS?" wails Michael, as we finally join our intrepid travellers.

Will listens intently. "*Supermassive Black Hole*, by Muse," he says.

"Muse in the control room and Rory playing darts? This is unusually chilled out for the TARDIS crew," says Emma.

The Doctor's only pretending to enjoy himself though, as he uses the TARDIS to scan Amy for signs of her mysterious pregnancy. But before he can worry about it some more, the TARDIS is sent crashing down to Earth.

"Yay! Blown off course by solar tsunami. I always like that sort of thing," raves Michael.

The tsunami lands the TARDIS below the mysterious monastery and the Doctor's attention is grabbed by a distant cockerel on top of the tower.

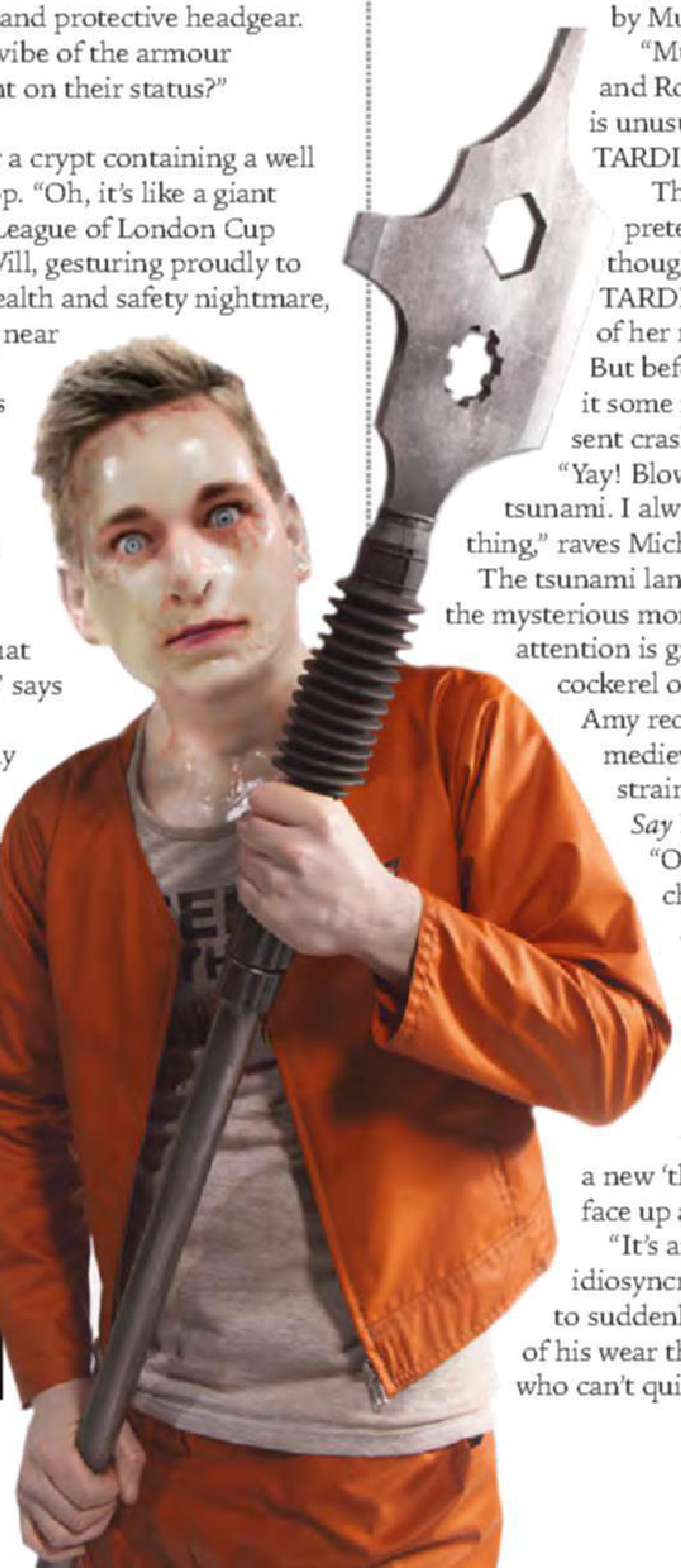
Amy reckons the place must be medieval, until the familiar strains of *You Don't Have to Say You Love Me* fill the air.

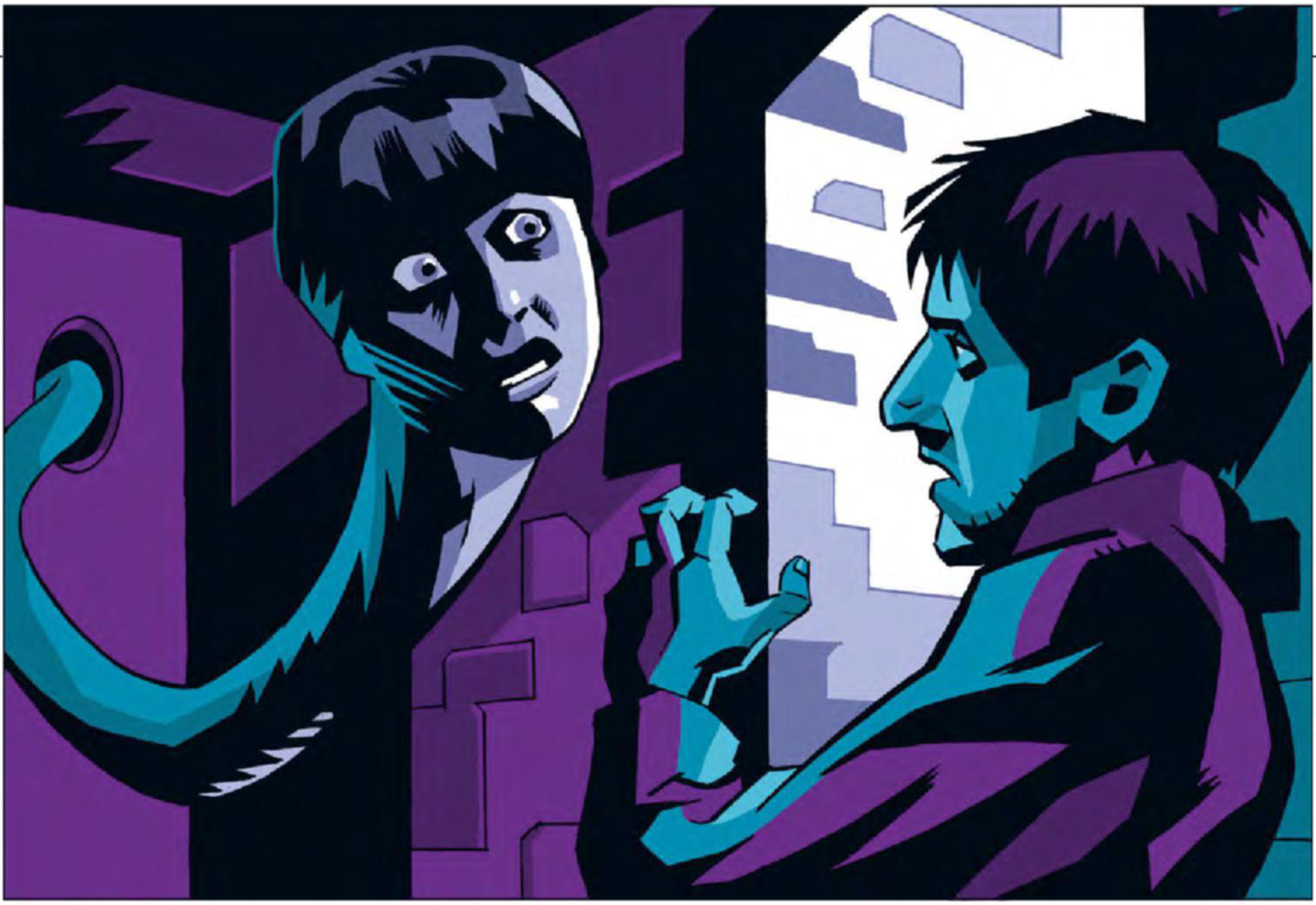
"Oh, Dusty Springfield!" cheers Michael. "Now *that's* what the Doctor should have had playing in the TARDIS. I expect he knew her."

Chris has spotted that Matt Smith is doing a new 'thing'. "He's creasing his face up a lot," he notes.

"It's an interesting idiosyncrasy, but distracting to suddenly see that baby face of his wear the expression of a man who can't quite put his finger on

The equipment that creates Gangers from the Flesh.





where the bad smell's coming from. Speaking of which, there's acid everywhere!"

There is indeed – a supply pipe has ruptured, and a scan reveals something unpleasant is being pumped back to the mainland.

Dusty is rudely interrupted by an alarm and the Doctor surprises Amy and Rory by heading in the direction of whoever's coming to intercept them. They arrive in a room containing people suspended in alcoves, all apparently asleep. Jimmy and Buzzer rush in, followed by Jennifer, Dicken and the big boss, Foreman Cleaves.

Will grins. "Raquel Cassidy as Cleaves has stolen this scene immediately," he says.

"She's wonderfully watchable." Michael agrees. "This is a great cast!" he enthuses. "We're really in base-under-siege territory now."

A quick flash of the psychic paper convinces Cleaves to show to the Doctor exactly what they're up to – brewing up bowls of programmable 'Flesh' that can replicate any physical form. "'Flesh' is a great term for it," says Emma. It's like a big puddle of organic matter waiting to be poured into a mould."

Cleaves explains that everyone except Jennifer is a Ganger – their 'real' selves are all in harness, controlling the Flesh. Faced with a big, bubbling cauldron full of goodness-only-knows-what, there's only one thing our hero wants to do.

"I know the Doctor is endlessly curious but he really shouldn't go sticking his hand in strange things," says Will, rolling his eyes.

Cleaves (Raquel Cassidy).

Cleaves orders Jennifer into her harness. "Clocking-in for your clone's shift. What an interesting spin on the idea of an avatar," says Chris.

"That shot of Ganger Jennifer forming is fantastic!" gasps Michael. "Reminds me of the way Terrance Dicks always described Autons being formed in the Target books. Way out of the range of the telly back then, but not now," he says, proudly.

"The whole process is deliciously grotesque," says Emma, rubbing her hands with glee. "Like a liquid eyeball slowly congealing into a form. I know the Gangers clothes are synthesised as well, but I wonder if they're removable?"

"Probably attached," decides Chris, "like Action Man's underpants."

The Doctor warns Cleaves that there's another solar storm on its way, but she's not interested in evacuating – there's work to be done. He's frustrated and furious. "Matt's great at being 'take charge Doctor'. He's got such authority," says Michael.

The ground starts to shake, bursting the pipes and allowing the acid to run free. The Doctor realises the weather vane cockerel will channel a massive power surge when the solar wave hits. He climbs up to deactivate it, but it's too late. Energy ripples through the monastery – knocking everyone unconscious.

"Snake-neck Jennifer looks much better than the Lazarus monster did only a couple of years ago" – MICHAEL

"Did all the crew get shocked in their rigs during the surge?" frets Emma. "It's all gone a bit Frankenstein's monster!" she says. "That storm felt like a cracking 'end of part one' in the old money," says Michael.

As everyone recovers, they hear Dusty Springfield playing – but who put the music on? "I love using that intro to create a real sense of foreboding!" says Chris.

They all head to the dining hall to investigate, and find it ransacked – more evidence that the Gangers are out there, alive.

Jennifer's still feeling wobbly, so Rory accompanies her to the washroom. As she looks in the mirror, a glob of Flesh falls off her face and into the sink. "Oh no, she's the wrong Jennifer!" wails Emma. "And she's gone a bit John Carpenter's *The Thing*. Rory was helping, she didn't have to punch him! Poor Rory," she sighs.

"Snake-neck Jennifer looks much better than the Lazarus monster did only a couple of years ago," says Michael.

"It could have been unintentionally comical," admits Will, "but it stays on the right side and is suitably grim. Although... where's the real Jennifer?"

Cleaves turns round to reveal her half-Ganger form. "She doesn't realise she's a Ganger," says Michael. "This is going to get confusing," he warns. ►

The Doctor, Amy and Jimmy leave to find Rory. "The Doctor's hiding something about the Flesh," says Emma.

"And the look he gives Amy when she asks," gasps Michael.

Rory tries to comfort the distraught Jennifer. "There's a proper moral dilemma at the heart of this," says Will. "If the Gangers think and behave like they're real people, who's to say they aren't? And now the story is putting Rory and Amy on opposite sides of the issue."

Michael is also moved. "Sarah Smart is really unsettling as Ganger Jennifer," he says. "She has fantastic vulnerability. Really making you feel for a lump of goo that's had an electric shock."

The Doctor decides they'd be safer with the TARDIS so heads off to retrieve it, stopping off for an ill-advised nosey at the Flesh tank *en route*.

As Amy searches the corridors, she spots a familiar face. "Eye patch Frances Barber!" whoops Chris.

"Wink and you miss it!" laughs Emma.

The Doctor returns to the crypt, where he finds the Gangers, looking fully human again. The real Cleaves appears behind her Ganger.

"Ganger Doctor! He's been fleshed! How exciting!" – EMMA

"If the Gangers can twist their heads around, they *can't* be the same as the originals," Emma points out. "But that still doesn't mean they're baddies," she adds.

Rory returns to the dining hall with Ganger Jennifer, and the Originals shun her, demanding to know where her 'real' counterpart is. The Doctor and the Gangers rock up shortly after, and the two sides face off. Ganger Buzz lunges for Cleaves, who shoots him dead. The Doctor is appalled. The Gangers transform into their Flesh forms, which is Cleaves' cue to attack Ganger Jennifer. Rory leaps to her defence and floors Cleaves.

"Go Action Rory!" cheers Will. "It's what Harry Sullivan would've done."

In the melee, the Gangers slip away and nick all the protective armour. Ganger Jennifer then heads off on her own to find and kill her counterpart. "Calling the real Jennifer 'the spare one' is deliciously dark," grins Michael.

Meanwhile, the Doctor and Cleaves realise the chapel is their most defendable location. With the Gangers approaching and the door about to slam shut, Rory splits off from the group to look for Jen – but which Jen will he find? And just what is lurking in the chapel?

"Ganger Doctor! He's been Fleshed, how exciting!" says Emma, breathlessly.

"It's important that every Doctor has his 'evil twin' episode," agrees Michael.

"Don't assume that because he's a Ganger he's evil!" Will reminds him as the end credits crash in.

"You know, I really enjoyed that," says Michael. "Lots of potential, looked amazing, great cast. Amy and Rory seemed to have more to do as well. It got right to my fanboy pleasure circuits in lots of ways," he says, fanning himself with a copy of **Doctor Who Magazine**.

"Acid nonsense aside, I've loved it so far," says Emma. "It's just the right amount of scary with tense stand-offs and monstrous visuals. Can't wait to see how it resolves!"

Chris loves the concept in general, but has reservations: "I feel that the identity drama too quickly became goodies versus baddies."

Will, however, is completely carried away by the fun and exuberance of it all. "Lots going on... a strong central issue to grapple with and a team on the base that is established quickly and works well together," he concludes. "Roll on part two!"

AND YOU SAID...

BLAINE COUGHLAN: Back in the 70s and 80s, downtime in the TARDIS meant the Doctor brooding enigmatically, or his companions either playing chess or trying on new outfits. It's enormous fun to witness the modern equivalent, with rock and roll blaring throughout the control room while Rory plays darts.

ADRIAN PORTER: It's not really made clear exactly where this story is set. From the architecture it's probably Earth – but there's nowhere on our planet where you can mine for acid! And just why do the workers need to mine for acid anyway? There's a lot left unexplained, and that isn't very satisfying.

YASMIN FLETCHER: The jealousy that Amy tries to hide when Rory goes off with Jen is beautifully played by Karen Gillan. And Arthur Darvill is brilliant, too – you can tell Rory quite fancies his new friend!

RICHARD THOMAS: The scene in which Ganger Jen stretched her head towards Rory was the most frightening thing I'd ever seen in *Doctor Who* (I was only 10!). But it also made sure I'd tune in next week!

The Time Team will be soon be watching the conclusion to this two-part story: *The Almost People*. Send your comments about this episode to *dwm@panini.co.uk* and your observations could be in a future issue!

CLICHÉ COUNTER

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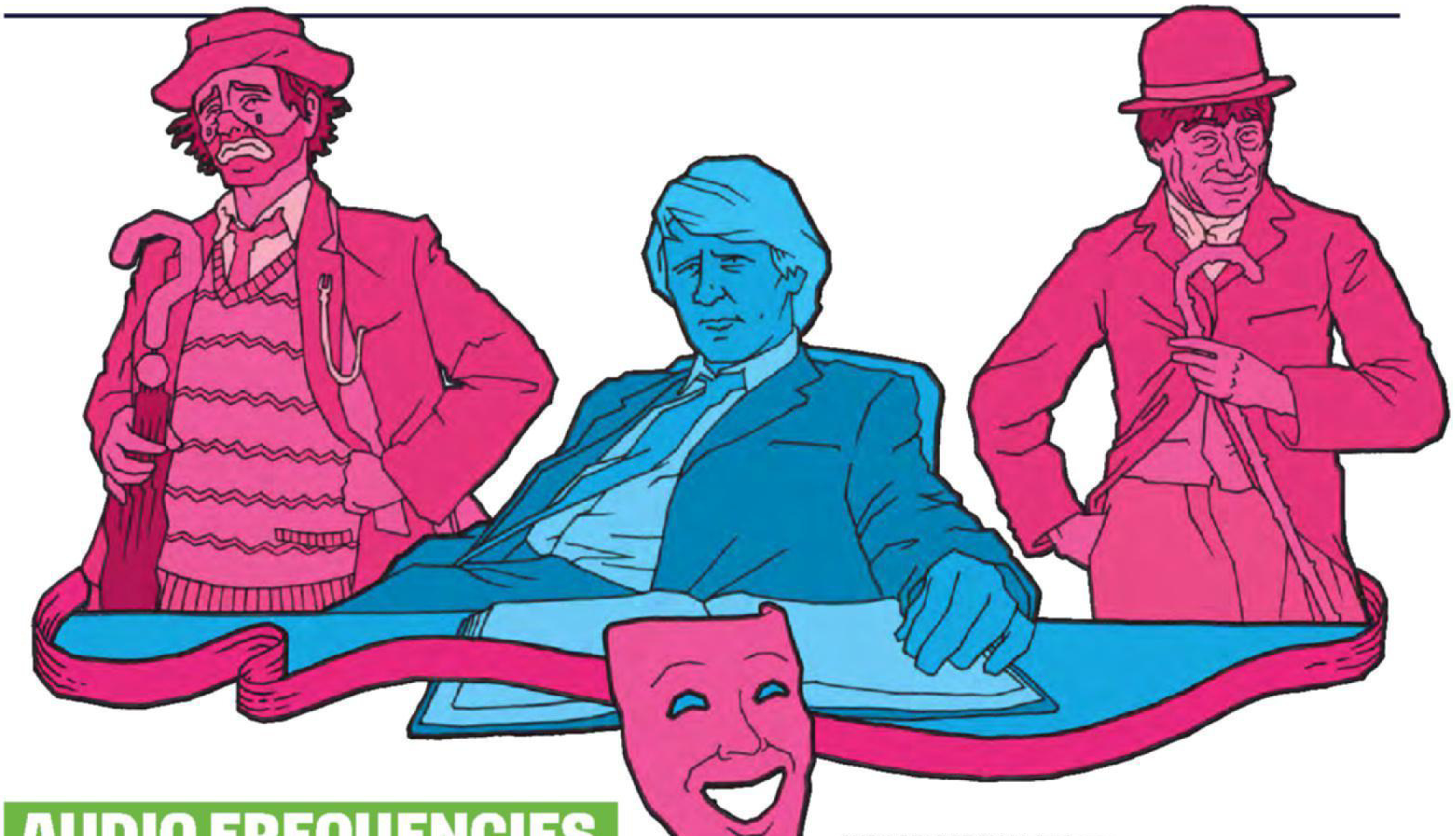

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REVIEW BY **PAUL KIRKLEY**

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Comedy, said WC Fields, is a serious business. And there are some *Doctor Who* fans – the ones who measure comedy by quantity ("Too many jokes!"), as opposed to whether it's funny or not – who would agree it's no laughing matter.

For most of us, though, *Doctor Who*'s refusal to take itself too seriously is one of the things that makes it so cherished, especially when so much sci-fi/fantasy is prone to flatulent pomposity.

Ever since the arrival of Dennis Spooner as story editor in 1965 – to be followed by a succession of gag-merchants from Robert Holmes and Douglas Adams to sitcom writers like Steven Moffat and Richard Curtis – the show has been shot through with an anarchic wit and love of wordplay that makes *Monty Python* or *Blackadder* arguably more relevant touchstones than Asimov or Tolkien.

In the early 1980s, producer John Nathan-Turner famously took a large blue pencil to Douglas Adams' "undergraduate humour" and declared it was time for *Doctor Who* to get serious again – then almost immediately cast one of Britain's leading sitcom actors in the lead role.

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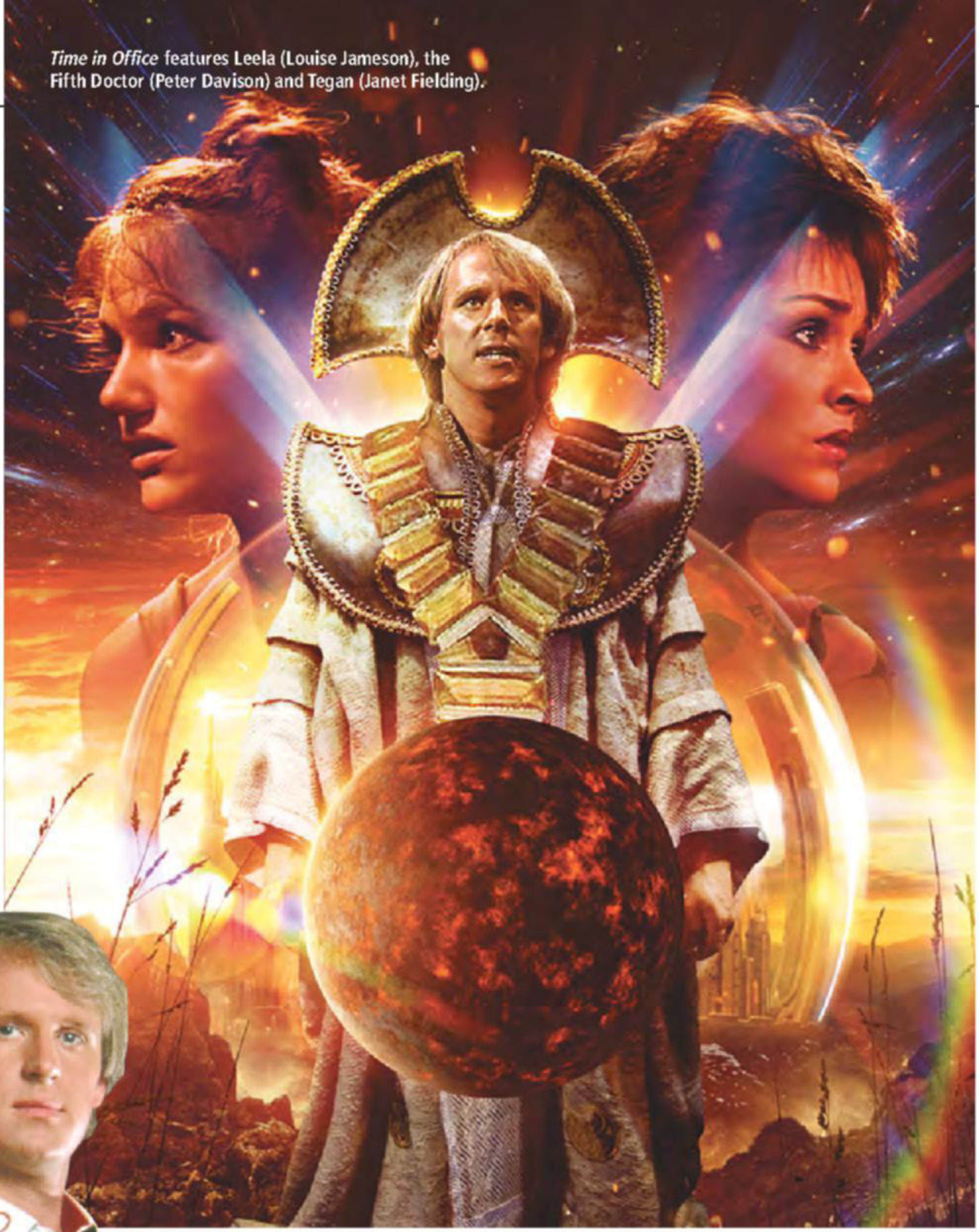
FULL CAST AUDIO DRAMA

In fact, Peter Davison juggled recording his early *Doctor Who* serials with starring roles in two comedies – *Sink or Swim*, about a pair of mismatched northern brothers living in London, and *Holding the Fort*, in which he



Time in Office features Leela (Louise Jameson), the Fifth Doctor (Peter Davison) and Tegan (Janet Fielding).

played a stay-at-home husband and father (a simply hilarious notion in 1980). On days when he rehearsed *Doctor Who* in the mornings before dashing over to a sitcom taping in the afternoon, there must have times when he didn't know if he was supposed to be saving the planet or warming a bottle (with Adric around, maybe it didn't matter).

And now, 35 years on, Davison gets to legitimately combine the two skills in *Time in Office* – the nearest thing we're ever likely to get to an actual *Doctor Who* sitcom, as the Doctor finally takes up his duties as Lord President of the Time Lords, with hilarious consequences.

Davison, who has made a good career out of being agreeably flustered, is perfect casting as the reluctant commander-in-chief, and has shared sci-fi comedy history with writer Eddie Robson, having been a regular in his Radio 4 sitcom *Welcome to Our Village, Please Invade Carefully*. This isn't *quite* as jocular as that (there's no studio audience, for a start), being more of a political satire, in which the Doctor finds himself in the thick of it on a Gallifrey stubbornly resistant to his radical reform programme. (Think *Yes, Minister* in space.)

Robson has also made concessions to the fact that this is still *Doctor Who*, and thus requires at least some scenes of mild peril amid all the japes. Opener *Period of Adjustment*, in particular, treads softly softly, focusing more on politicking and world-building than belly laughs – though there are topical barbs about Gallifrey not being ready for a woman president, and pointed digs about "the Capitol bubble". Damn those Metropolitan Time Lord Elites, eh?

The Doctor finally fulfils his duties as President of Gallifrey in *Time in Office*.

The most obvious avenue for comic potential – Tegan being forced to marry the Doctor in order to get citizenship – ends up being a road not taken (she's made an ambassador instead) which is mildly disappointing: I'd have loved at least one episode of "Hi Doctor, I'm home". There's still plenty of great material for Janet Fielding though, and she rises to the occasion, proving a good foil for Louise Jameson's fabulously deadpan Leela (who, we learn, has the Raston Robot's head mounted on her kitchen wall).

Time in Office is the nearest thing we're ever likely to get to an actual _Doctor Who_ sitcom, as the Doctor finally takes up his duties as Lord President of the Time Lords.

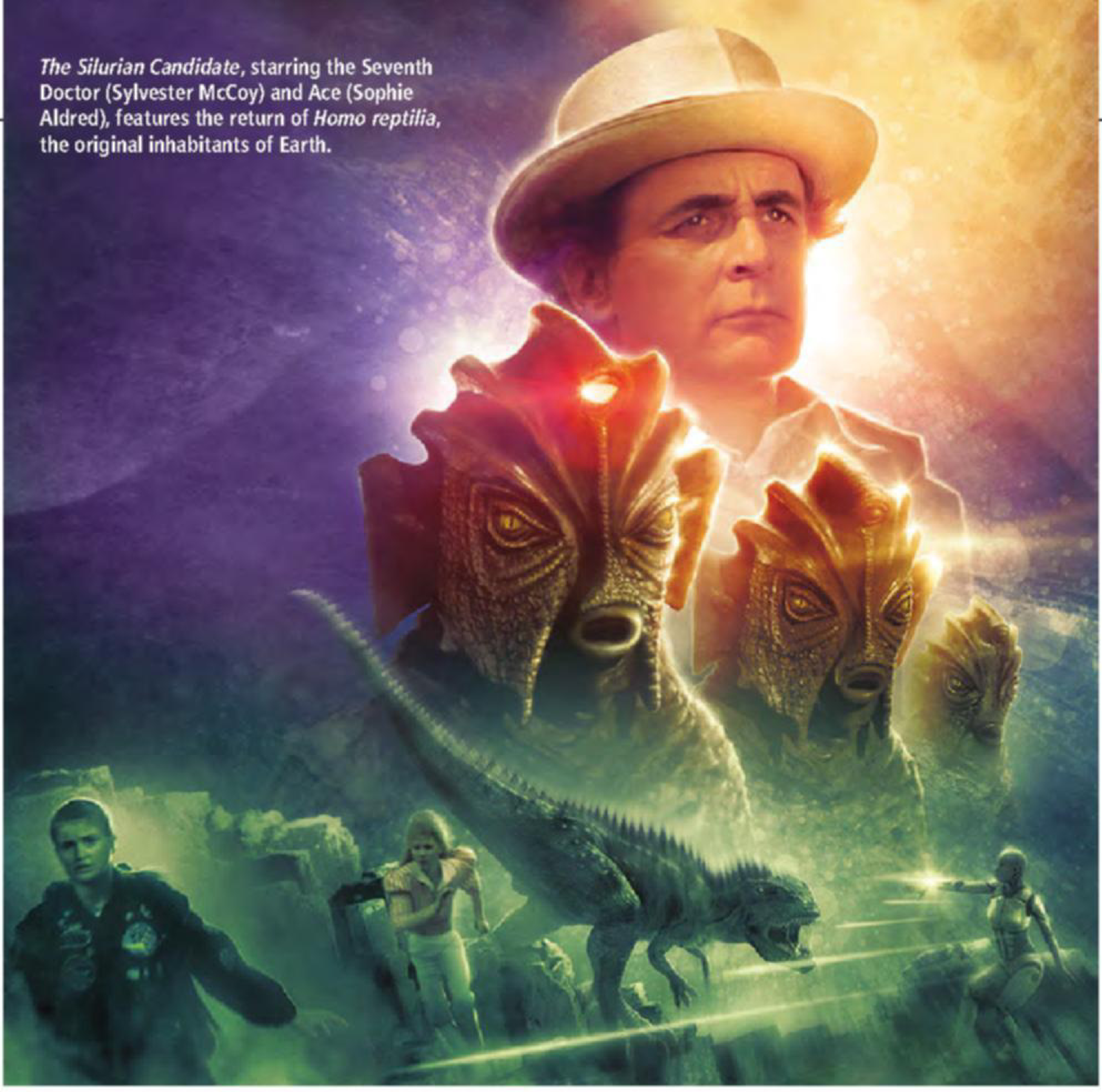
In *Period of Adjustment*, the President embarks on a bit of interplanetary glad-handing and ends up provoking a full-scale diplomatic incident, the doofus. A loose satire of religious conflicts (don't go expecting Chris Morris), it has some lovely gags, including a Time Lord with a time-travel phobia and a memorable scene in which Leela requisitions a ride-on lawnmower as a battle tank. A hapless Tegan also gets to utter the immortal line "I didn't mean to commit genocide!", which is not a phrase you hear enough in sitcoms.

History Repeating puts Janet Fielding centre-stage as she hooks up with a fanboy, wannabe Doctor who whisks her off to a planet made of toothpaste. Like I said, it's not Asimov. Meanwhile, the Doctor is finding Time Lord life predictably stultifying. "I think we should get on with this before anything happens," says one of his advisers. "Oh yes," he sighs. "I wouldn't want anything to happen. That would be awful."

By the final instalment, *Architect of Destruction*, he's mucking around and refusing to take *anything* seriously, despite being at the sharp end of a political conspiracy plot. He's also mortified by being forced to accessorise with the Sash of Rassilon and the ►

Belt of Omega, which is a bit rich for a man who habitually wears pyjama trousers and a decorative vegetable.

There are moments during *Time in Office* when I found myself wishing Robson and director Helen Goldwyn had committed more fully to the sitcom wheeze (though I suppose a laughter track would have been pushing it). But it's still a breezy, hugely likeable quartet of comic cuts that, if not always laugh-out-loud funny, should at least leave you wearing a big daft grin.



The Silurian Candidate, starring the Seventh Doctor (Sylvester McCoy) and Ace (Sophie Aldred), features the return of *Homo reptilia*, the original inhabitants of Earth.

If Peter Davison came to *Doctor Who* with a track record of light comedy, then Sylvester McCoy was a one-man cabaret act who'd made his name shoving ferrets up his nose and putting nails down his trousers (or was it the other way round?). As such, his Doctor started out ZANY and WACKY, before a rethink saw him restyled as a manipulative, cosmic chess player with SECRETS.

That journey informs much of the plot of *The Silurian Candidate*, in which Ace warns Mel, now back on the TARDIS full-time, that the Doctor isn't quite the goofy, spoon-playing jester she might remember. That said, Matthew J Elliott's zingy script comes packed with gags, comic business and what, forgive me readers, I can only describe as bantz. (Let's be honest, if Bonnie Langford had got more lines like "The last person I posed a threat to was the reigning Pease Pottage roller disco champion," her character would be much more fondly remembered.)

There's a dark, bittersweet edge to the Seventh Doctor's humour at this stage in his life, though. "Into each life some rain must fall," he notes at one point (because *of course* he's an Ella Fitzgerald fan). "Why do you think I carry an umbrella?" It's a perfect piece of writing for Sylvester McCoy, who plays the sad clown so well (though Elliott really ought to know by now that he's less sure-footed with voluble anger).

Set in 2085, with the world on the brink of war between East and West power blocs, the story is a direct sequel to 1984's *Warriors of the Deep*, albeit with much better lighting. Tonally, it couldn't be more different from that story – director Ken Bentley likens it to an episode of *The Avengers*, and there are definite shades of *Who*'s own Bond-on-a-budget caper, *The Enemy of the World* (1967-68). But it does revisit some of its themes, and indeed those of every Silurian TV appearance – principally the knotty question who are the real villains: the indigenous Eocenes, or the human interlopers?

Set in 2085, with the world on the brink of war between East and West power blocs, the story is a direct sequel to 1984's *Warriors of the Deep*.

In this latest bout of sapien v reptilian, the Doctor is still yearning to find "another way", setting him on an ideological crash course with ape sympathiser Ace, whose reasoning boils down to a pithy: "You snooze, you lose." It's the set-up for another exploration of Ace's faith in the Doctor, and vice versa, leaving Mel slightly yearning for those more innocent days of Welsh holiday camps and galactic freezer centres.

It's meaty stuff for Sophie Aldred and Bonnie Langford, while Nicholas Briggs gets to add a 70s/80s-style Silurian to his list of monster credits (he sounds so happy, in the bonus interviews, discussing the relative merits of ring modulation versus pitch-shifting).

TALKING BOOK

BBC AUDIO

REVIEWED THIS ISSUE

- *Survival* (featuring the Seventh Doctor) **RRP** £20 (CD)

Jon Culshaw brings his well-worn take on Tom Baker's Fourth Doctor back with this atmospheric reading of Terrance Dicks' magnificent novelisation *Doctor Who and the Genesis of the Daleks*. This is another of those outstanding entries from the Target range, a book that effortlessly evokes the 1975 TV original and brings with it a warm glow of cosy nostalgia, of childhood Sunday afternoons curled up on the sofa. Jon Culshaw's reading does a fine job of taking that sometimes melancholic glow of times lost and emphasises it, getting the best out of Dicks' prose and lifting every character off the page.

That's not to say that *Genesis of the Daleks* is merely an exercise in nostalgia for 40-something fans. I'd happily give this to any literate ten-year-old to have a listen and wallow in a multi-layered adventure that deals with some quite weighty subjects. There's an almost dystopian feel to things that should play well with a modern audience.

Nicholas Briggs doesn't get as much to do as the Daleks for this one, but his turn pleasingly captures the *Genesis*-era tones of original Dalek voice artist Roy Skelton, and Nick's presence always gives an air of authenticity to any Dalek release. There's a nicely imperfect quality to the clunky mechanical whirs of the early Daleks as they trundle around war-torn Skaro. The final confrontation as Davros' scientific elite are slaughtered and the Daleks turn on their creator (if you didn't know the ending, where have you been?) is a charged fusing of Jon Culshaw's urgent sense of drama and skilled sound design.

From the original Chris Achilleos cover adorning the case, to the final line of hope from the Doctor, this is one of *Doctor Who*'s greatest hits and should be an essential purchase for any discerning fan. **MARK WRIGHT**

BBC
DOCTOR WHO
AND THE GENESIS OF THE DALEKS
TERRANCE DICKS
READ BY JON CULSHAW
WITH DALEK VOICES BY NICHOLAS BRIGGS

SOUNDTRACKS

SILVA SCREEN

REVIEWED THIS ISSUE

- *The Daleks* (music by Tristram Cary) RRP £8.99
- *Survival* (music by Dominic Glynn) RRP £8.99

Barbara's scream on her – and our – first meeting with the Daleks is one of the most famous sounds in *Doctor Who*'s history. It wouldn't have half as much impact, however, without the jolting blast of electronics that smashes in behind it.

Tristram Cary's score for *The Daleks* (aka *The Mutants*, 1963-64) played a big part in hooking viewers. Like the Daleks themselves, it's a compelling collection of futuristic yet also organic sounds, full of slippery thuds, dusty electrical hums and metal clangs set against wooden taps. Not to mention whatever was lurking in the planet Skaro's Lake of Mutations. There's little distinction here between what might get labelled music, effects or atmospherics, which makes this soundtrack album work all the better as a whole. In fact it comes across almost *as* an album, with hypnotic and abrasive passages merging into one another as if they'd been planned that way.

The bulk of Cary's music for the story was released by BBC Music in 2003. This new version makes it into a proper soundtrack album by adding effects created by the BBC Radiophonic Workshop's Brian Hodgson, a couple of cues that didn't make it into the finished episodes and Delia Derbyshire's original *Doctor Who* theme arrangement. In the booklet, you'll find an archive piece from Cary explaining how he created the music (and how the original tapes survived), plus an appreciation of his career from the album's producer Mark Ayres.

Early electronic music is finding a wider audience all the time. If you're at all interested in that genre, or if you're interested in *Doctor Who* full stop, you really ought to give this a listen. It's every bit as strange and thrilling as it must have seemed back in 1963.

ORIGINAL TELEVISION SOUNDTRACK
DOCTOR WHO
THE DALEKS
MUSIC BY TRISTRAM CARY
BRIAN HODGSON AND THE BBC RADIOPHONIC WORKSHOP

ORIGINAL TELEVISION SOUNDTRACK
DOCTOR WHO
SURVIVAL
MUSIC BY DOMINIC GLYNN

Think of *Survival*, the final transmitted story of the original run of *Doctor Who*, and you'll probably recall Dominic Glynn's loud, punchy rock score. Guitar driven and as slick and compressed as a Belinda Carlisle hit, it didn't especially sound like anything that wannabe B-Boy Ace and her friends would actually have listened to.

Contemporary sounding and atypical, it was an odd note to have ended on, but this first ever release for the complete soundtrack might change your mind. Free from the visuals, the storyline and Hale & Pace, Dominic Glynn's music has a lot more room here, and sounds much better than it did on tiny television speakers in 1989. As this album presents the complete soundtrack in order, it's not much of a structured listen, but it's still surprisingly atmospheric and tuneful. The quieter and subtler passages are a welcome contrast to the riff-led posturing, and the synthesised piano hammering and orchestral washes have aged surprisingly well. An interesting new direction and one that unintentionally set the tone for what came later; and indeed what would have come had *Doctor Who* returned in 1990. Rounding out the package are Keff McCulloch's opening and closing themes, and a lively sleevenote from Sophie Aldred, who clearly knows her *Doctor Who* music.

Right at the end, there's "*... And Somewhere Else, The Tea's Getting Cold*", the short coda that Dominic wrote at the last minute when it became obvious that *Doctor Who* wouldn't be returning the following year. It's a haunting and effective piece, but also sounds as though it's apologising for itself. A sign of how far *Doctor Who*'s profile had fallen by 1989, but also a fitting line drawn under a flawed but valiant fight for, well, survival. When *Doctor Who* finally *did* come back, the music was making no apologies to anyone. **TIM WORTHINGTON**

Patrick Troughton originated the 'wise fool' interpretation of the Doctor (shall we give the word 'Chaplin-esque' another run out here? I think we should), but clowning is in short supply in *The Night Witches*, which ushers in a new series of *Early Adventures* this month; indeed, it's a *Doctor Who* story with a rare weight of sadness to it.

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
ANNEKE WILLS, FRAZER HINES AND ELLIOT CHAPMAN IN
THE NIGHT WITCHES
BY ROLAND MOORE
THE AUDIO ADVENTURES OF DOCTOR WHO
THE EARLY ADVENTURES
BIG FINISH

The title derives from the German nickname given to a regiment of young, female Soviet aviators who flew bombing missions during the Second World War using antiquated wood-and-canvas biplanes. It's a fascinating, little known footnote in military history that's ripe for the *Doctor Who* treatment, and Roland Moore – who previously explored the theme of women in wartime in his BBC series *The Land Girls* – has more than done it justice with a lovely, heartfelt, romantic tale that succeeds in combining the emotional heft of modern *Doctor Who* with a genuine feel for the Troughton era. It's what we fans call a 'pure historical', too, which is exactly the right choice, as there's more than enough human drama at play here without Kraaarg the Destroyer or whoever stomping all over it.

Frazer Hines, pulling a double shift as the Doctor and Jamie, delivers another terrific Troughton impersonation.

Frazer Hines, pulling a double shift as the Doctor and Jamie, delivers another terrific Troughton impersonation, shifting his voice down a register to capture that peculiar rhythm – with the rising sentences and that little, mid-sentence catch of throat – of his old mucker. (In fact, at 72, you could argue his Doctor is more convincing than his boy Jacobite.)

Jamie (Frazer Hines), seen here in *The Highlanders* (1966-67), experiences World War Two in *The Night Witches*.

It's really Anneke Wills' show, though: in addition to narration duties, she plays the dual roles of Polly and Tatania, a Night Witch who just happens to be the Chelsea girl's exact double. (Yes, it's the old doppelganger chestnut, but rarely has such an eye-rolling plot device been used to such moving effect.) With fabulous performances from Anjella Mackintosh, Wanda Opalinska and Kristina Buikaite as the young flying aces, and evocative direction from Helen Goldwyn that conjures the frozen Russian winter so vividly you'll be tempted to put the heating on, it's a contender for Big Finish's strongest release of the year.

And that's despite being largely devoid of the humour I have just argued is fundamental to the very soul of *Doctor Who*. How funny.

DR. SECOND
originated by Roger Hargreaves
DR. SEVENTH
originated by Roger Hargreaves
DR. EIGHTH
originated by Roger Hargreaves
DR. NINTH
originated by Roger Hargreaves

CHILDREN'S BOOKS

BBC CHILDREN'S BOOKS RRP £4.99 each
WRITTEN AND ILLUSTRATED BY Adam Hargreaves

Dr Second, Dr Seventh, Dr Eighth, Dr Ninth

The biggest problem for books in this Range With No Name is what to call them. Branding gurus maintain that both *Dr Mister* and *Mr Doctor* are incorrect. Thus I offer *Dr Nth* where *n* is a positive integer.

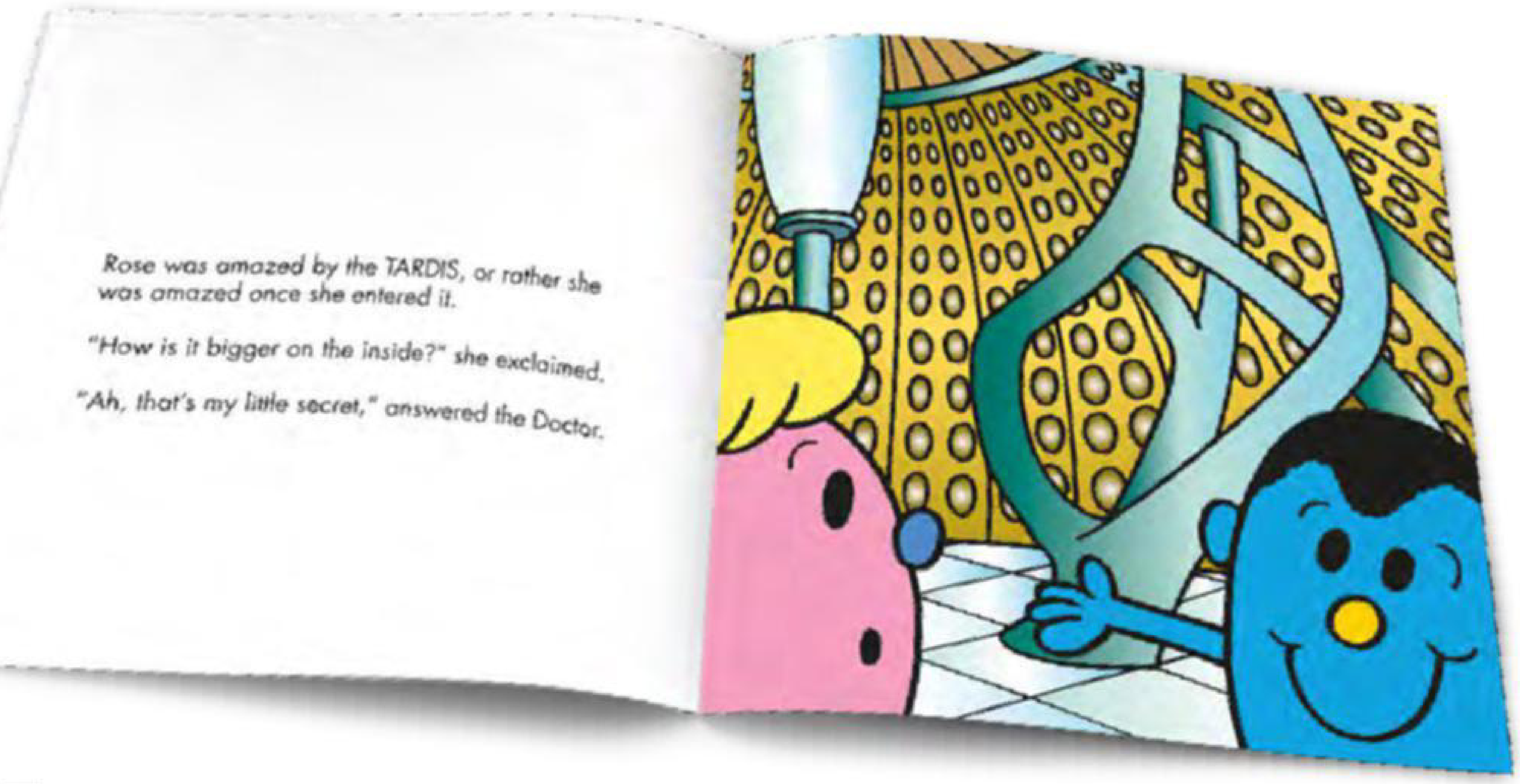
Adam Hargreaves is a master of brevity. A *Dr Nth* narrative sees stuff happen and then – after 16 pages and bold illustrations in primary, secondary and even tertiary colours – stuff stops happening. The economy of words makes a 1970s *Dr Who Annual* text story read like *War and Peace*. Two of these new tales offer clear life lessons on the joy of sharing and compromise, and how things are never as boring as they may seem. Another is something to do with cabbages. The fourth is simply daft – an ingredient essential for success in both the *Doctor Who* and *Mr Men* franchises.

Of particular note is *Dr Ninth*, an alternative take on what might have happened if *Doctor Who*'s 2005 comeback had been produced in the charming style of the 1970s *Mr Men* cartoons. This action-packed tale reads like a half-remembered account of *Rose*, committed to paper the morning after the plot of that reboot episode had been related by a colleague at a party.

These books function perfectly as charming, ironic, post-modern, nostalgic kitsch to comfort the middle-aged against a threatening universe where things such as fidget spinners and ITV2 are allowed to exist. Surely rigorous scientific tests would also prove the tales can be read to toddlers as yet too young to operate their first iPhone without any worrying side-effects. As such, they hit both target audiences admirably, and if the biggest issue is a handy nomenclature to refer to them by, then that's really no barrier to enjoyment at all.

ANDREW PIXLEY

> **Of note is *Dr Ninth*, a take on what might have happened if *Doctor Who*'s 2005 comeback had been produced in the charming style of the 1970s *Mr Men* cartoons.**



Rose was amazed by the TARDIS, or rather she was amazed once she entered it.

"How is it bigger on the inside?" she exclaimed.

"Ah, that's my little secret," answered the Doctor.

SHORT STORIES

Tales of Terror

PENGUIN RRP £12.99
WRITTEN BY Jacqueline Rayner, Mike Tucker, Paul Magrs, Richard Dungworth, Scott Handcock and Craig Donaghy
ILLUSTRATED BY Rohan Daniel Eason

Doctor Who often wants to scare its audience, and this new short-story anthology – also available as a talking book from BBC Audio – features a dozen adventures designed to do just that. We get gruesome discoveries, shocking twists and perilous situations as well as macabre motifs such as foreboding forests, masks and disguises, dolls, circuses and fairs. But there's also a sense of playfulness – think classic fairy tales, which combine the familiar with the bizarre. Twelve stories, one per Doctor, are shared out between six writers.

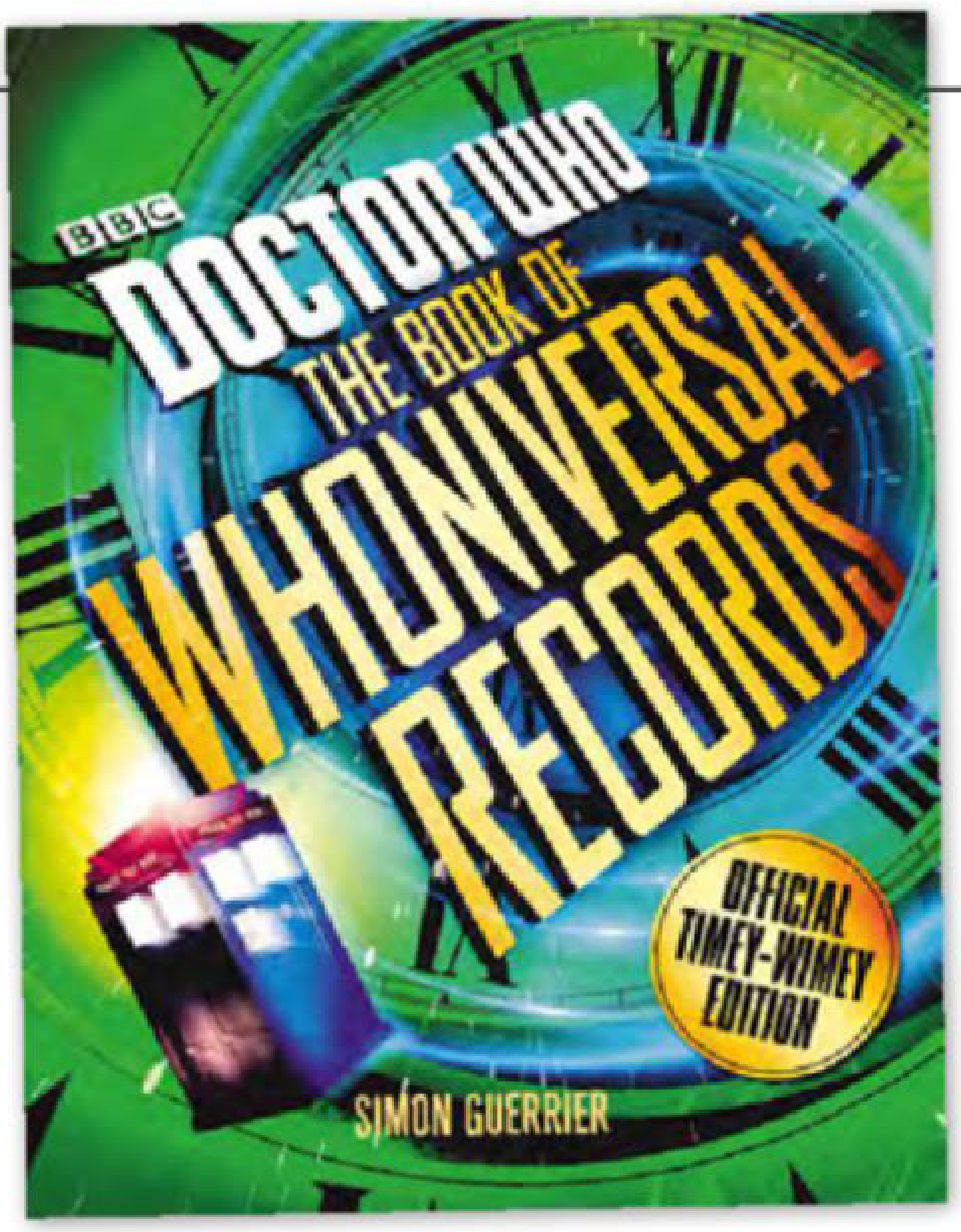
The opener, Jacqueline Rayner's excellent *Murder in the Dark*, sets the spooky tone. The First Doctor, Dodo and Steven stumble across a strange fancy-dress party where the guests are playing schoolyard games. The situation is a great mix of fun and scares, and the story has a clear affection for the original television era and its characters. Later on, Rayner also provides *Trick or Treat*, which is a nightmarish time for the Sixth Doctor – but a fun time for the reader as it contains some smart, post-modern jokes about *Doctor Who* itself.

Elsewhere, there are crises aboard the TARDIS and in the Time Vortex; paintings and mirrors that are more than they seem; Ouija boards and witches; and a handful of famous monsters. The stories are also accompanied by some distinctive illustrations from Rohan Daniel Eason that beautifully evoke old-fashioned children's books.

But the standouts are the two entries by Paul Magrs. The *Stranger Things*-esque *The Monster in the Woods* sees an alien stranded in the 1970s Britain of *Crossroads*, David Bowie and being home for tea, while *Organism 96* has the Eighth Doctor encounter a monster on a cruise ship. Like all the other stories, each is a ghoulish, creepy or downright frightening yarn that is best read after dark.

IAN FARRINGTON

BBC
DOCTOR WHO
TALES OF TERROR
TWELVE CHILLING HORROR STORIES FROM ACROSS ALL OF TIME AND SPACE



REFERENCE BOOK

The Book of Whoniversal Records

BBC BOOKS **RRP** £16.99 **WRITTEN BY** Simon Guerrier

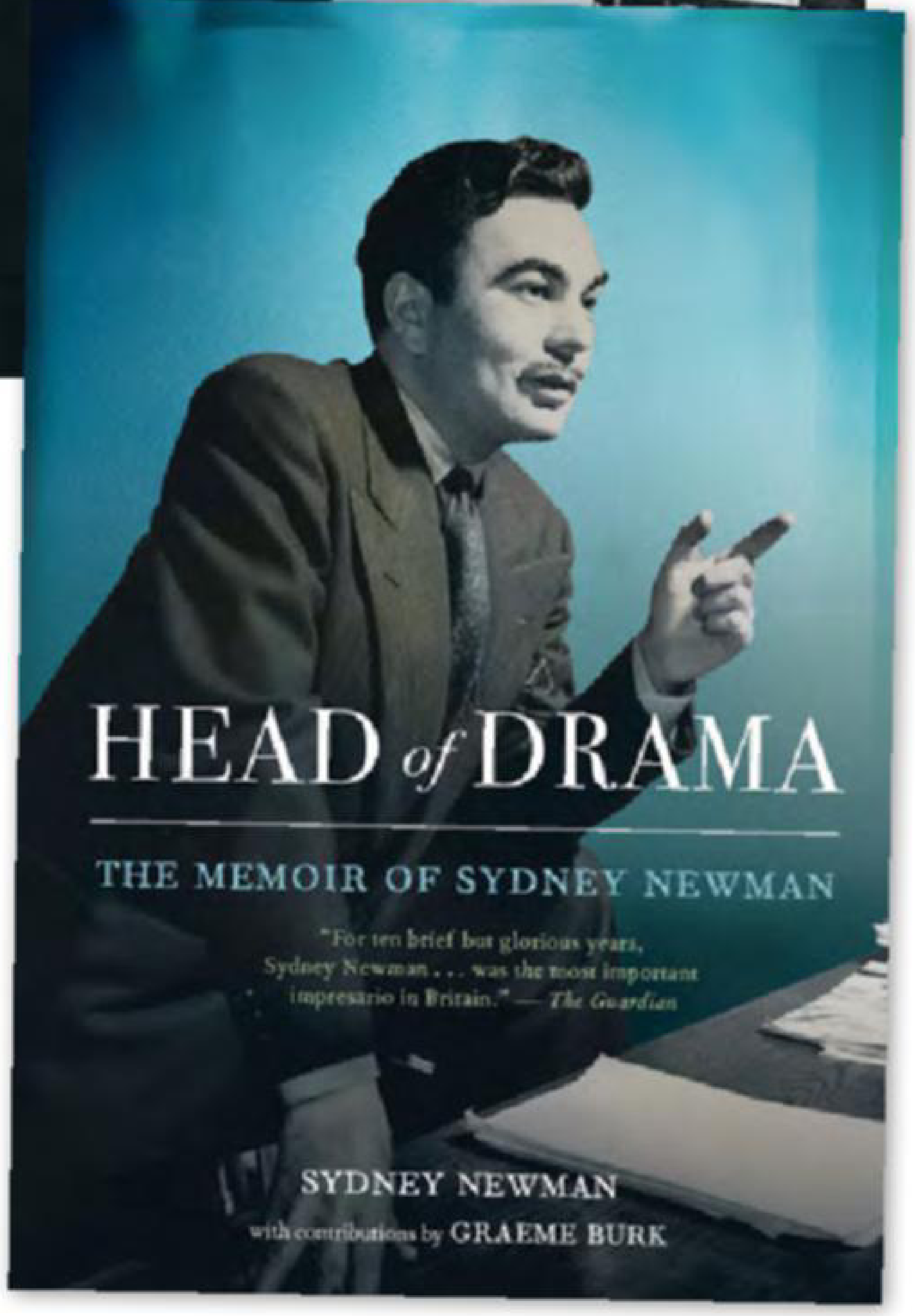
If you're reading this, then there's a fair chance you're a *Doctor Who* fan. If you're a *Doctor Who* fan, then there's a fair chance you enjoy revelling in the minutiae of the show – the facts and figures, the oddities and extremes. And if you're a fan of the minutiae of *Doctor Who*, then this is the book for you.

A spoof of the annual *Guinness World Records* series, this handsome tome features page after page of eclectic interestingness. Author Simon Guerrier has trawled through all 54 years of *Doctor Who* history to assemble an impressive range of the 'wildest, maddest and most exciting records' imaginable. Some are clear-cut and/or statistical, while others need some explanation, but we learn things as diverse as 'The largest the TARDIS ever gets while still a police box' and which story holds the record for 'The most different species in one episode'. It's great, well-written, page-turning fun, helped by plenty of photos and a bold, colourful design.

The book covers events both inside the fiction of *Doctor Who* and behind the scenes, so alongside a discussion of who's the earliest-born person to ever appear in the show will be a judgement on who's the most destructive companion. Occasionally, entire spreads are given over to one topic – such as an awful accident on the set of *Battlefield* (1989) or *Doctor Who*'s association with the Olympic Games – but most pages pack in a panoply of pleasing peculiarities.

Guerrier also mixes his facts with a handful of interviews and an extensive list of the real-world awards (BAFTAs, Hugos and the like) that the show has won over the years. Whether read cover-to-cover or by leafing through randomly, this is a tremendous book. **IAN FARRINGTON**

Doctor Who's co-creator Sydney Newman, pictured in the 1960s.


HEAD of DRAMA
THE MEMOIR OF SYDNEY NEWMAN
"For ten brief but glorious years, Sydney Newman . . . was the most important impresario in Britain." — The Guardian
SYDNEY NEWMAN
with contributions by GRAEME BURK

MEMOIR

ECW PRESS **RRP** £17.99
WRITTEN BY Sydney Newman, Graeme Burk

Head of Drama

Sydney Newman would have been 100 on 1 April 2017. He was BBC Television's Head of Drama Group from 1963 to 1967, and instrumental in creating *Doctor Who*. His promotion of Verity Lambert to producer of the series was just one of many insights he had into other people's talents. Newman's memoir, written in 1986-87, has now been brought to print in a fascinating new book by Graeme Burk, supported by Burk's own archival research.

Newman's manuscript leaves him heading home for Canada in 1970. Burk's account of Newman's time heading the National Film Board of Canada in the early 1970s is saddening. Burk argues for his achievements there, despite Newman's failure to grasp the implications of bureaucratic and cultural change in his native land.

Burk also looks at Newman's relationship with *Doctor Who* after 1963. There's a glimpse of an ambitious plan from the 1960s and a brief but influential involvement with the first edition of the seminal reference book *The Making of Doctor Who* (1972). By the time of Newman's struggle with the BBC for a creator's credit in the 1980s, he'd already exercised more influence over how we write *Doctor Who*'s history than he knew.

The life Newman describes could have been written by his kitchen-sink playwrights: childhood poverty, a battle with his ancestral Jewish faith, youthful communism, a war spent in government propaganda, and love affairs conducted in log cabins or under cutting-room benches, the last with his wife Betty. Young Sydney Nudelman – a surname that's one of many biographical revelations – apparently regarded the police phone box at the end of his street as an important landmark. It's probably a knowing reference to *Doctor Who* by the older Newman, but the TARDIS' dimensional transcendence is a good metaphor for an imagination which found large opportunities where others saw small ones.

MATTHEW KILBURN

> **The life Newman describes could have been written by one of his kitchen-sink playwrights.**

DVD

KOCH MEDIA RRP £9.99 each
DIRECTED BY Keith Barnfather **INTERVIEWER** Nicholas Briggs

The Pat Troughton Years & The Tom Baker Years

From the world of BBC TV's DOCTOR WHO
THE DOCTORS
THE PAT TROUGHTON YEARS
MEET THE STARS FROM TV's TOP SCIENCE FICTION SERIES
E
From the world of BBC TV's DOCTOR WHO
THE DOCTORS
THE TOM BAKER YEARS
MEET THE STARS FROM TV's TOP SCIENCE FICTION SERIES
E
2 DISC SET

There's little like the deaths of an era's primary players to put into sharp focus how long ago a period in *Doctor Who* was. It seems only yesterday that we were popping the corks for the 50th anniversary of the first episode and now here we are in 2017 looking at the 50th birthday of *The Tomb of the Cybermen*. The era of the Second Doctor, Patrick Troughton, is half a century old now; if Troughton himself were still alive, he'd have blown out 97 candles this year. And 2017 has seen two of his era's biggest names – actress Deborah Watling (who played Victoria) and writer Victor Pemberton – pass on to that giant TARDIS in the sky.

Luckily for us, Reeltime Pictures has been issuing its video one-on-ones for long enough now that we can see and listen to actors who have long since left us. *The Pat Troughton Years* collects together most of its Troughton-era chats. There's a treasurable 60 minutes with the late Michael Craze, an extraordinarily gentle soul who talks warmly of his time as Ben Jackson and his *Doctor Who* double act with Anneke Wills, who played Polly. There's also a joyful interview with Deborah Watling. It's poignant to see her here, so young and with her *Doctor Who* life so recent in her memory; even more so when she's joined by her late father, Jack (Professor Edward Travers from the two Yeti stories).

Anneke Wills is here too, in a film from 1986 which sees her and presenter Nicholas Briggs traipsing around her old Norfolk haunts. It's a typically freewheeling Anneke yak from one of the convention circuit's most intoxicating raconteurs, taking in such heady topics as the Black Death, meditation, spirituality, house renovations and kitchens. God bless her.

There are interviews included with Frazer Hines (Jamie) and Wendy Padbury (Zoe) as well, but sadly Reeltime never managed to persuade Patrick Troughton himself to record a *Myth Makers*. To compensate, there's a satisfyingly candid documentary stuffed with quotes from his co-stars, as well as director Barry Letts, Victor Pemberton, producer Derrick Sherwin and one-time Head of Drama Shaun Sutton ("Pat looked like a 1,000-year-old leprechaun," he notes). There's also some rare convention footage of Troughton, recorded in Brighton in 1985, the misty black-and-white quality of which serves only to add to the enigma of the man.

> **What's most fascinating about all these interviews is the little flashes they give us into how *Doctor Who* was made way back then.**

Patrick Troughton as the Doctor in a publicity shot from Episode One of *The Power of the Daleks* (1966).

Although Reeltime failed to get Patrick Troughton, the company somehow managed to convince Fourth Doctor Tom Baker to record an interview when his relationship with *Doctor Who* was at its most strained. It's the centrepiece of *The Tom Baker Years* and sees Baker in fine storytelling form, revisiting the village of East Hagbourne, Oxfordshire, 14 years on from *The Android Invasion*, and flirting shamelessly with its baffled residents.

Just as priceless is the interview with Ian Marter, who played Harry Sullivan opposite Tom. Taped just three weeks before his death at the tragically young age of 42, he talks as much about his post-Harry life as a Target Books author as his time as UNIT's medical officer. When asked what he's most proud of in his writing career, he smiles and says, "All the swear words that I put in." Fella, you're missed.

Nick Briggs is on more flirtatious form with Marter's Baker-era cohort Elisabeth Sladen (Sarah Jane Smith), who accompanies him to *The Time Warrior*'s Peckforton Castle, and with Mary Tamm (the first Romana) who returns to the Rollright Stones from *The Stones of Blood*. Also included are vintage conversations with John Leeson (the voice of K9) and Louise Jameson (Leela).

What's most fascinating about all these interviews is the little flashes they give us into how *Doctor Who* was made way back then. It's difficult to imagine the off-camera hi-jinks of the Troughton era being tolerated now without HR storming onto the set, clipboard in hand ("We debagged her one day and chased her round the church hall," Frazer Hines says of welcoming Debbie Watling to the cast) or hearing about the three leads staging a sit-down strike because of weekend working hours. Sometimes, 50 years ago feels more like 100.

STEVE O'BRIEN

The Tom Baker Years features a rare interview with Ian Marter, seen here as Harry Sullivan in *The Sontaran Experiment* (1975).

BBC

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Terms and conditions: The prize is one £250 Amazon voucher. One winner will be drawn at random after the closing date at 23.59 on 31 December 2017. Open to all residents of the UK and the Channel Islands aged 18 years or over except employees of BBC Worldwide, the BBC or Panini, their contractors, members of their families and anyone connected with this prize draw. Only one entry permitted per person. There is no cash alternative and the prize is not transferable. No purchase necessary. The prize draw is subject to the laws of England and Wales. Promoter: BBC Worldwide Limited, Television Centre, 101 Wood Lane. London W12 7FA. Your data will be used for the purposes of administration of this prize draw and in accordance with BBC Worldwide's Privacy Policy (*www.bbcworldwide.com/privacy.aspx*). Where consent has been provided, BBC Worldwide may send email marketing messages from which you may unsubscribe at any time.

Prizes TO BE WON

Bag yourself all the latest *Who* goodies!

CROSSWORD

Do you know your Krynoid from your Crinoth? Can you solve this issue's puzzle?

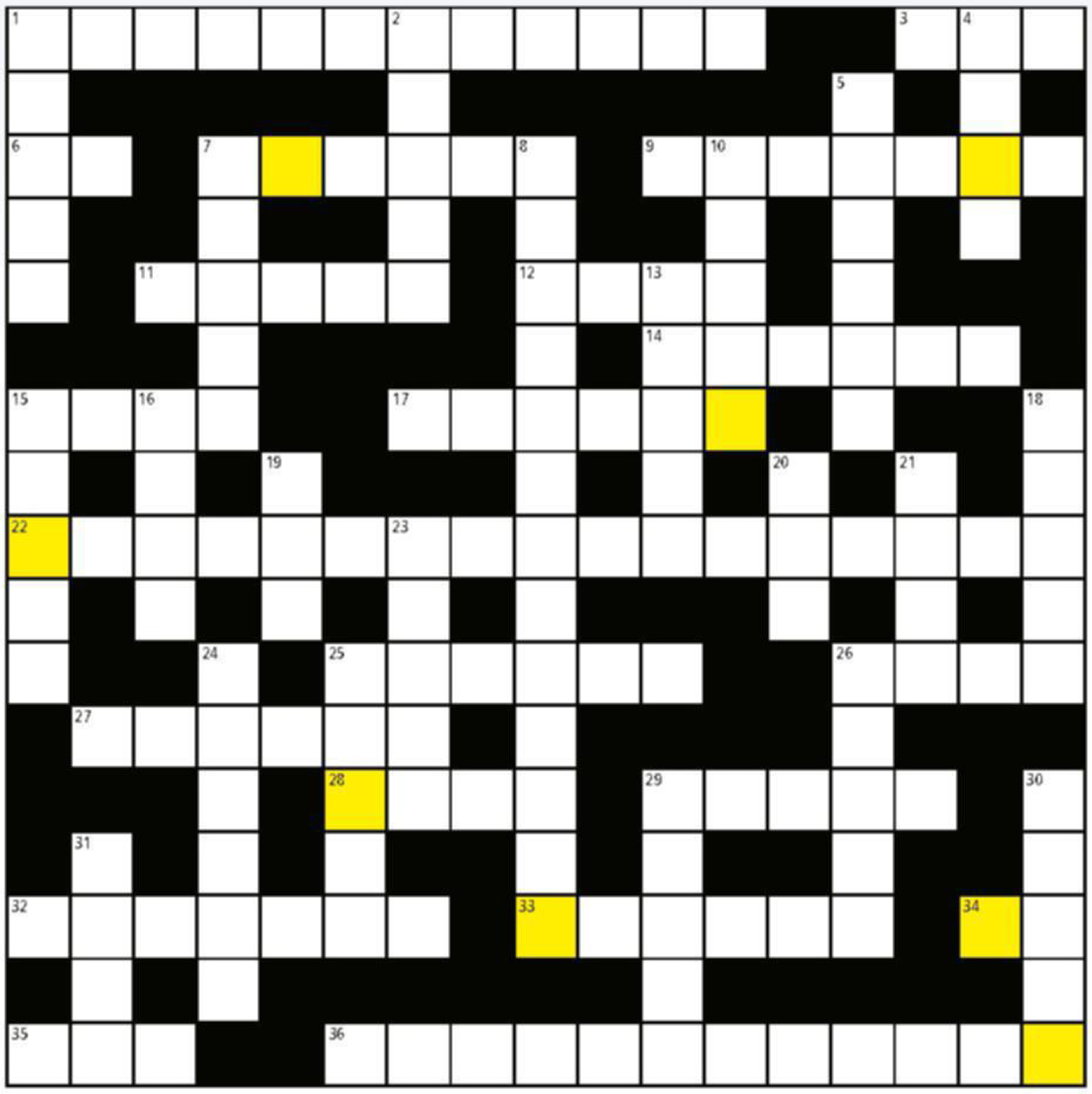
Win! MATT LUCAS' AUTOBIOGRAPHY

Matt Lucas' autobiography *Little Me: My Life from A-Z* is published this month. The memoir contains stories of Matt's life and work on *Little Britain, Come Fly with Me, Bridesmaids, Les Miserables, Alice in Wonderland, Shooting Stars* and, of course, *Doctor Who.*

'This is a bit different to most stories you may have read, because it comes in the form of an A-Z,' writes Matt. 'For instance, B is for Baldy! – which is what people used to shout at me in the playground (not much fun), G is for Gay (because I'm an actual real-life gay) and T is for the TARDIS (because I'm a companion in *Doctor Who* now). You get the sort of thing.'

MATT LUCAS
little me
My life from A-Z

Little Me: My Life from A-Z is available now, priced £20. **DWM** has **FIVE** copies of the book to give away. For your chance to win one, rearrange the letters in the yellow squares to form the name of an actor who appeared with Matt Lucas in *Doctor Who.*



ACROSS

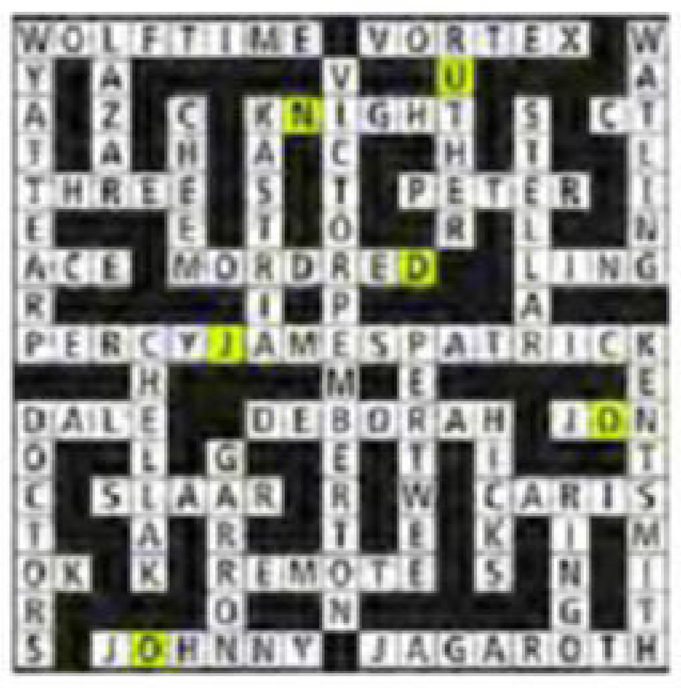
1 Actor who has, to date, played six characters in Big Finish audio dramas (5,7)
3 Associate of 17 Across (3)
6 Rowse, Groom or Quick, for example (1,1)
7 (and 26 Down) She played 16 Down (6,5)
9 The Kraals' home planet (7)
11 The workers on the *P7E* planet (5)
12 One of the sailors on Striker's ship (4)
14 (and 21 Down) Lytton's home planet (6,4)
15 One of the people duped by Salamander (4)
17 Leader of the bandits on Chloris (6)
22 He aspired to be a Victorian gentleman (6,6,5)
25 He'd previously worked for Maxtible (6)
26 The Doctor told Clara not to eat this fruit (4)
27 He overcame the influence of the Conscience (6)
28 Adherents of the Repeated ____ (4)
29 16 Down bought these for the Doctor (5)
32 Undercover policeman investigating Lytton (7)
33 23 Down's home planet, perhaps (6)
34 Also known as the Knightmare (2)
35 (and 13 Down) Defence against the Silence (3,5)
36 Where Karela found the Doctor and Romana: The – (5,2,5)

DOWN

1 Famous for its range of action figures (5)
2 Janet _____ – played Teka (5)
4 Lexa, for example (4)
5 *Planet of ______* (6)
7 Anna _____ – played Anat (5)
8 Character played by Geoffrey Palmer (6,7)
10 Tryst worked with this professor (5)
13 See 35 Across
15 Baker, Daly or Husak, for example (5)
16 One of the Doctor's companions (4)
18 Sir Robert thought Traken was near here (5)
19 Landlord at the Gore Crow Hotel (3)
20 The Doctor brought in Professor Clegg to help his study into this field (1,1,1)
21 See 14 Across
23 An ally of Chessene (5)
24 Romana encountered one in a cafe in Paris (6)
25 He worked for Maxtible (5)
26 See 7 Across
29 He worked for Solon (5)
30 Seth and Teka's home planet (5)
31 Classmate of Maebh Arden (4)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: JUDOON

Win! TENTH DOCTOR ADVENTURES: VOL TWO CD BOX SET

David Tennant and Billie Piper star in *The Tenth Doctor Adventures: Volume Two*, which features three brand-new, full-cast audio adventures for the Tenth Doctor and Rose Tyler.

In *Infamy of the Zaross* by John Dorney, Jackie Tyler calls in the Doctor and Rose to deal with an alien invasion in Norwich.

It's 1791 in Guy Adams' *The Sword of the Chevalier* and the Doctor and Rose meet one of the most enigmatic people in history: the Chevalier d'Eon.

Finally, in *Cold Vengeance* by Matt Fitton, the TARDIS arrives on Coldstar, a vast freezer satellite. But Ice Warriors are stirring within...

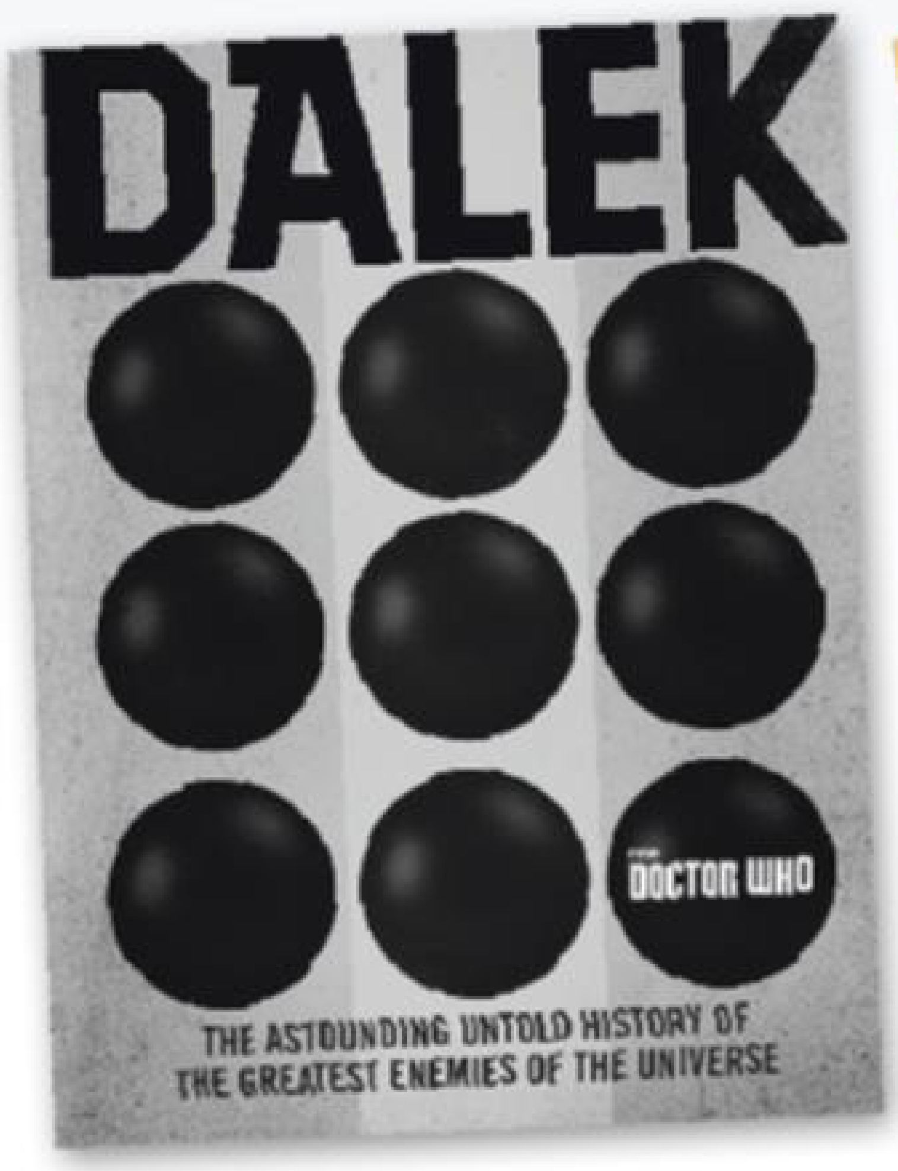
The Tenth Doctor Adventures: Volume Two is available now from *bigfinish.com*, priced £35 as a CD box set or £25 to download. The box sets (limited to 5,000 copies) include exclusive interviews with David and Billie, and a documentary exploring *Doctor Who* at Big Finish

DWM has **THREE** sets of the CD box set to give away. For your chance to win one, correctly answer this

What was the Tenth Doctor's favourite French catchphrase?

- **A** *Allons-y!*
- **B** *Au revoir*
- **C** *Je ne comprends pas*

DAVID TENNANT • BILLIE PIPER
DOCTOR WHO
THE TENTH DOCTOR ADVENTURES
VOLUME TWO
THREE FULL CAST AUDIO ADVENTURES



DALEK
DOCTOR WHO
THE ASTOUNDING UNTOLD HISTORY OF THE GREATEST ENEMIES OF THE UNIVERSE

Win! DALEK: THE ASTOUNDING UNTOLD HISTORY OF THE GREATEST ENEMIES OF THE UNIVERSE BOOK

Published this month by BBC Books is *Dalek: The Astounding Untold History of the Greatest Enemies of the Universe* – a hardback devoted to the Doctor's most dangerous and enduring adversaries.

From their genesis thousands of years ago to their ongoing conquest of the universe, this book chronicles Dalek history. It contains new stories about the Daleks, comic strips, illustrations, concept art and visual recreations of their secret conflicts, and sheds new light on this feared alien race. Plus, there's a foreword from *Doctor Who* showrunner Steven Moffat.

Dalek: The Astounding Untold History of the Greatest Enemies of the Universe is published on Thursday 26 October, priced £35.

Thanks to BBC Books, we have **THREE** copies of the book to give away to readers. If you would like to be in with the chance of winning one, all you need to do is correctly answer the following question:

Where do the Daleks come from?

- **A** Skonnos
- **B** Skaro
- **C** Scarborough

Win! THE DALEKS & SURVIVAL SOUNDTRACKS CDs

Silva Screen has released two new *Doctor Who* soundtracks: incidental music from 1963-64's *The Daleks* (aka *The Mutants*) and 1989's *Survival*.

The music for *The Daleks* is by Tristram Cary, with special sound by Brian Hodgson and the BBC Radiophonic Workshop. This release includes music from al seven episodes of *The Daleks* plus previously unreleased material and extended cues.

The music for *Survival* is by composer Dominic Glynn. A few tracks on this new soundtrack for *Survival* were featured on Silva Screen's *Doctor Who: The 50th Anniversary Collection* release in 2013 but the rest are all previously unreleased.

The soundtracks have been compiled and produced by Mark Ayres and the releases feature new artwork from Clayton Hickman

The Daleks and *Survival* are both available now on CD from *silvascreen.com* priced £8.99 each. We have a copy of each to give away to **FIVE** lucky readers. For your chance to win, correctly answer the following question:

Who has composed the music for *Doctor Who* since the show's revival in 2005?

- **A** Murray Walker
- **B** Murray Gold
- **C** Andy Murray

DOCTOR WHO
SURVIVAL
DOCTOR WHO
THE DALEKS

Win! CLASSIC TV ADVENTURES: COLLECTION TWO CD BOX SET

DOCTOR WHO
CLASSIC TV ADVENTURES
ORIGINAL AUDIO SOUNDTRACKS
COLLECTION TWO
THE KROTONS
THE AMBASSADORS OF DEATH
THE MIND OF EVIL
HORROR OF FANG ROCK
CITY OF DEATH
WARRIORS OF THE DEEP

Patrick Troughton, Jon Pertwee, Tom Baker and Peter Davison star as the Doctor in six narrated full-cast soundtracks of TV serials. *Doctor Who: Classic TV Adventures – Collection Two* comprises the following six stories, all previously released separately: 1968-69's *The Krotons* (starring Patrick Troughton as the Second Doctor); 1970's *The Ambassadors of Death* and 1971's *The Mind of Evil* (starring Jon Pertwee as the Third Doctor); 1977's *Horror of Fang Rock and 1979's City of Death* (starring Tom Baker as the Fourth Doctor); and 1984's *Warriors of the Deep* (starring Peter Davison as the Fifth Doctor).

Each story is enhanced with linking narration by a member of the original cast, including Frazer Hines, Caroline John, Richard Franklin, Louise Jameson, Lalla Ward and Janet Fielding.

The collection is available now from BBC Audio priced £40. We've got **THREE** copies of this CD box set to give away to readers; to be in with a chance of winning one, simply give the correct answer to this question:

In which European city is 1979's *City of Death* set?

- **A** Barcelona
- **B** London
- **C** Paris

HOW TO ENTER

VISIT www.doctorwhomagazine.com/competitions

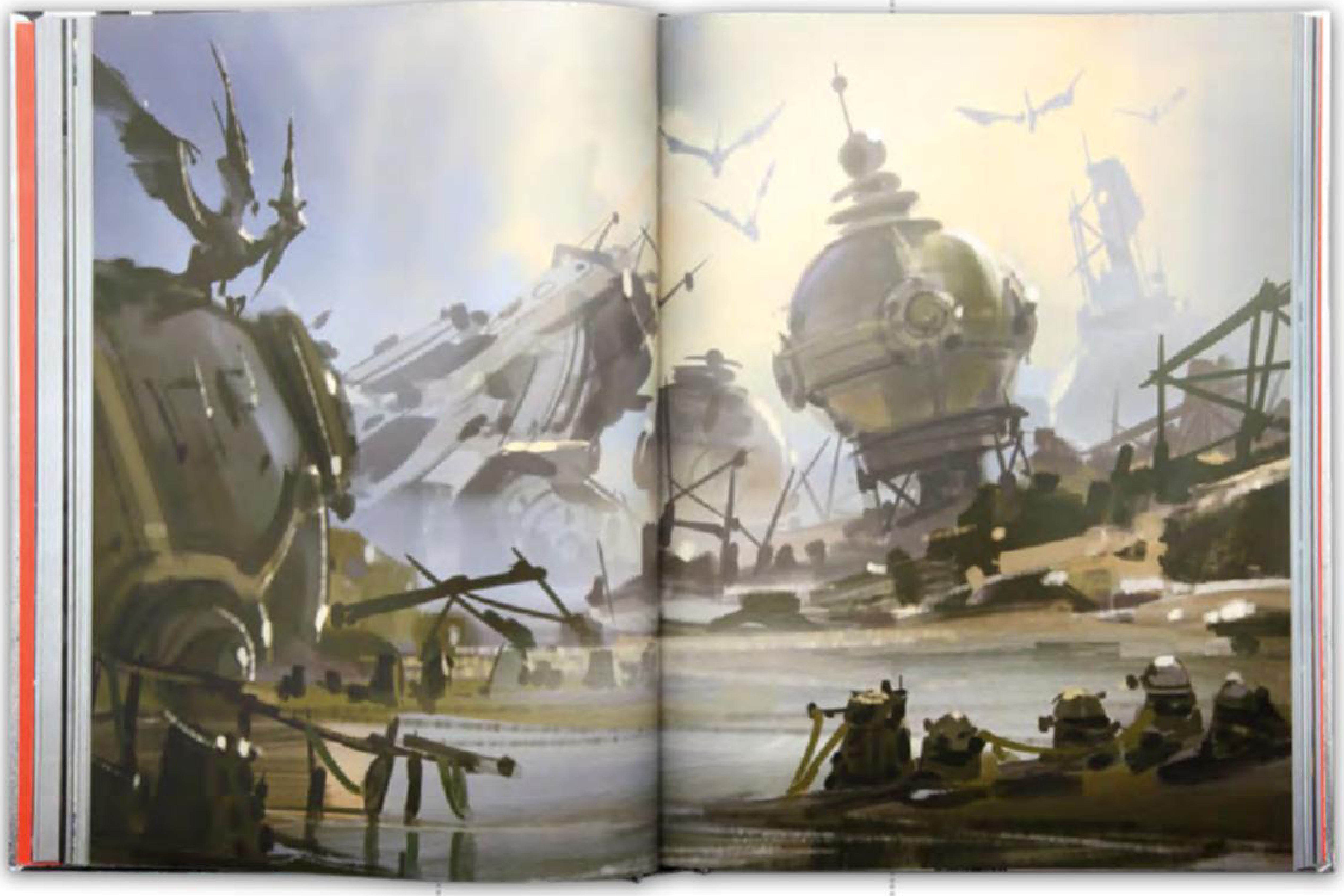
TERMS AND CONDITIONS: The competitions open on Thursday 19 October and close at 23.59 on Wednesday 15 November. One entry per person. The competitions are not open to employees of **Doctor Who Magazine** or the printers, or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases...

BOOKS **BBC BOOKS** **RRP** £35 **RELEASED** 26 OCTOBER
WRITTEN BY GEORGE MANN, CAVAN SCOTT, JUSTIN RICHARDS

Dalek: The Astounding Untold History of the Greatest Enemies of the Universe



From the very first scream of Barbara, the very first approach of that whisk and plunger, that eye-stalk and pepper-pot frame, the Daleks have thrived on mystery. Just look at them – so alien and strange. Where did they come from? What is their *story*? Much like the Doctor himself, *Doctor Who* has dipped in and out of their history; its stories merely snapshots of a greater one. But in *Dalek*, the new book from George Mann, Cavan Scott and Justin Richards, those snapshots have now been arranged into a bigger, more coherent picture – into one immense, chronological history.

"It brings together everything we know about the Doctor's greatest foes into a huge narrative," explains George Mann. "So we're looking at Daleks from their conception through to their distant future, via all the twisting timelines and contradictory accounts we've seen to date. It took a fair amount of research and ironing out! Delving into the detail was the real challenge, ironing out the different creation myths, working out the sequence of events, dealing with the UNIT dating controversy and then looking at how the Time War had impacted on the overall narrative, too

"It made me realise that there's more of an established chronology/mythology than I'd imagined from consuming it piecemeal over the years, and it's a credit to all the creatives involved that it does actually fit into a cogent whole (with a few wrinkles!). It's a bit like Edward Gibbon's *The History of the Decline and Fall of the Roman Empire*, in a sense – a tale of death, destruction, great empires and terrible wars. I think it gave me more of a sense of the Daleks having a proper civilisation, rather than just being enemies of the Doctor."

DALEK
DOCTOR WHO
THE ASTOUNDING UNTOLD HISTORY OF THE GREATEST ENEMIES OF THE UNIVERSE
DALEK
DOCTOR WHO
MANN, CAVAN SCOTT
JUSTIN RICHARDS

Described by George as an "oversized coffee-table book", *Dalek* spans over 300 enormous pages, and is inspired by the classic Dalek annuals of the 1960s and 70s. This means that as well as being an account of the Daleks' fictional history, the book also serves as a general celebration – a variety show of different features. These include original comics, such as Mann's Time War story *Ambush*; short stories, such as proto-invasion tale *Abduction* by Paul Magrs; behind-the-scenes articles on their evolving designs and impact on pop culture; and stunning illustrations by concept artist Alex Fort, who has brought to life unseen moments from Dalek history.

Dalek spans over 300 enormous pages, and is inspired by the classic Dalek annuals of the 1960s and 70s.

"One of my favourite parts of illustrating the book was recreating a ruined Skaro," says Alex. "The scene depicts the Daleks as slave masters, excavating Skaro for the remains of Davros. I wanted the image to have an Egyptian feel, and there's a deliberate nod to a scene in *Raiders of the Lost Ark*.

Dalek contains many new illustrations by Alex Fort, including this one of Davros and (opposite page) a spread of a devastated Skaro.

Thematically, civilisations in ruins are always interesting, but with the addition of rusting shuttles and decaying Daleks, you can't go wrong."

Visually lavish and thematically comprehensive, *Dalek* is about as close to essential as a book on Daleks can be. But just what is it about this particular foe that warranted such treatment? Why not the Cybermen? The Master? The Slitheen?

"I think it's a combination of factors," says George. "There's the iconic design, making them instantly recognisable. And the voice – creepy, mechanised, and unique. They came at the right time, too – in those early days of *Doctor Who*, they were the first of his major alien opponents, and a recurring enemy during those early years. I think they were burned into the consciousness of a whole era of fans, who then fuelled that passion and terror for future generations. What's interesting to me as a writer is exploring them not as cartoon villains, but as the sad remnants of a race that could have achieved greatness, and are still trying desperately to cling onto that dream, even though they're long past being able to achieve it.

"They're a melancholy race, really, and that makes them all the more dangerous, too."

STEPHEN KELLY

Dalek anatomy by Alex Fort.

BOOKS **BBC BOOKS** **RRP** £20 **RELEASED** 2 NOVEMBER

100 Illustrated Adventures

BBC
DOCTOR WHO
100 ILLUSTRATED ADVENTURES

In December last year, Puffin Books launched a competition for *Doctor Who* fans – both amateur and professional alike – to have their art featured in *100 Illustrated Adventures*, a guide to the show's top episodes. Gabby De Matteis, the editor in charge of putting the book together, was overwhelmed by the response: "We had over a thousand entries," she says, "far more than we were expecting, considering the effort we were asking people to go to! It took weeks to sift through them... For years I've wanted to publish a book that celebrates all the beautiful art *Who* inspires. There's such a wealth of it out there and I love seeing people posting their art on social media; stuff that they put time and energy into creating just out of love for the show."

From a list of 100 episodes, chosen for their range and popularity, fans were asked to interpret stories as creatively as they could. "We judged the pieces for how well they captured the feel of the episode or characters," says Gabby, "rather than just choosing the highest quality or most professional-looking pieces. Some entries won because they're beautiful pieces of fine art, others because they're just joyous, colourful celebrations of *Doctor Who*, or because the artists have clearly put so much love and attention into creating them."

From seven years old to "someone in their late 60s", the entrants varied in age, professionalism and style, with the winning art ranging, "from oil paintings to plasticine models, from paper quilling to charcoal drawings". Flick through the 200-or-so pages, for instance, and you may be struck by the magnificent charcoal take on a Special Weapons Dalek, brought to life from *Remembrance of the Daleks*; or Vincent van Gogh and Amy Pond, from *Vincent and the Doctor*, done in the style of *The Starry Night*; or the messy charm and enthusiasm of a little boy's rendering of Rose, knowing how much concentration must have gone into staying within the lines.

"It's really hard to choose a favourite," says Gabby, "but I love Chloe Rose's drawing for *The Doctor's Wife*: the choice of composition, with Idris facing the Doctor in their goodbye scene, and the magical, glowing colour palette perfectly captured the feel of that episode for me. Having said that I also adore ten-year-old Meg Broom's Doctor Mysterio comic cover – her likenesses of the Twelfth Doctor and Nardole really made me smile!"

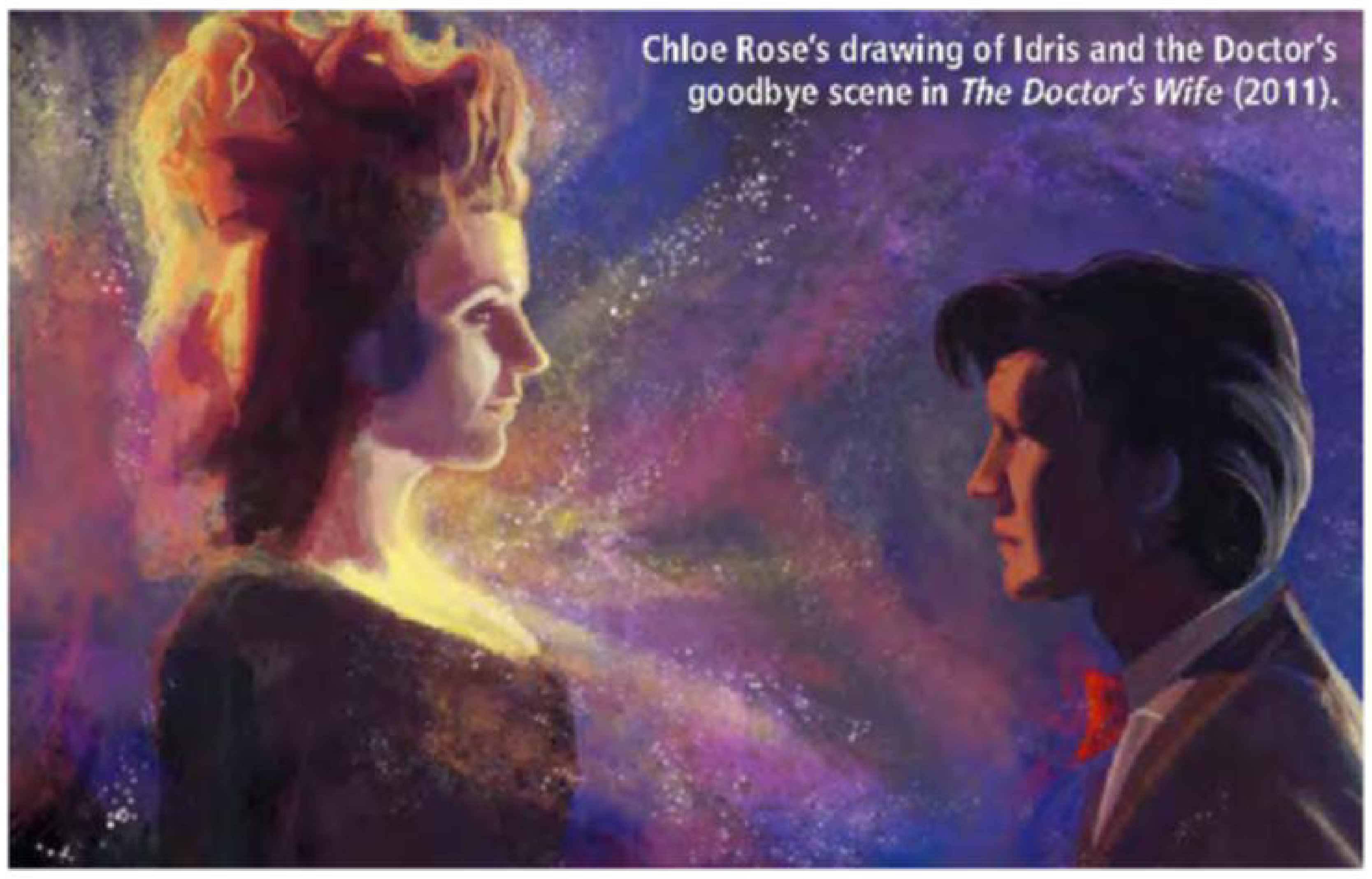
100 Illustrated Adventures does, of course, feature words: summaries of each episode written by *Doctor Who* authors Jonathan Green and Justin Richards. But the clue is in the name: this is, primarily, a celebration of *Doctor Who*'s fan art community.

"I think it's the emotional connection people have with their favourite worlds and stories that make them want to create fan art," explains Gabby. "It's the same as with writing fan-fiction or cosplaying. They're all routes in for people to connect with the source material of their favourite show in a creative, personal way... And *Doctor Who*'s universe is so rich and vast and colourful. There's a wealth of beloved stuff that, as a fan, you can choose from to illustrate – favourite Doctors, characters, planets, villains, scenes. The scope of the world that the show inhabits makes it fertile ground for imaginative fans to engage with."

STEPHEN KELLY

18

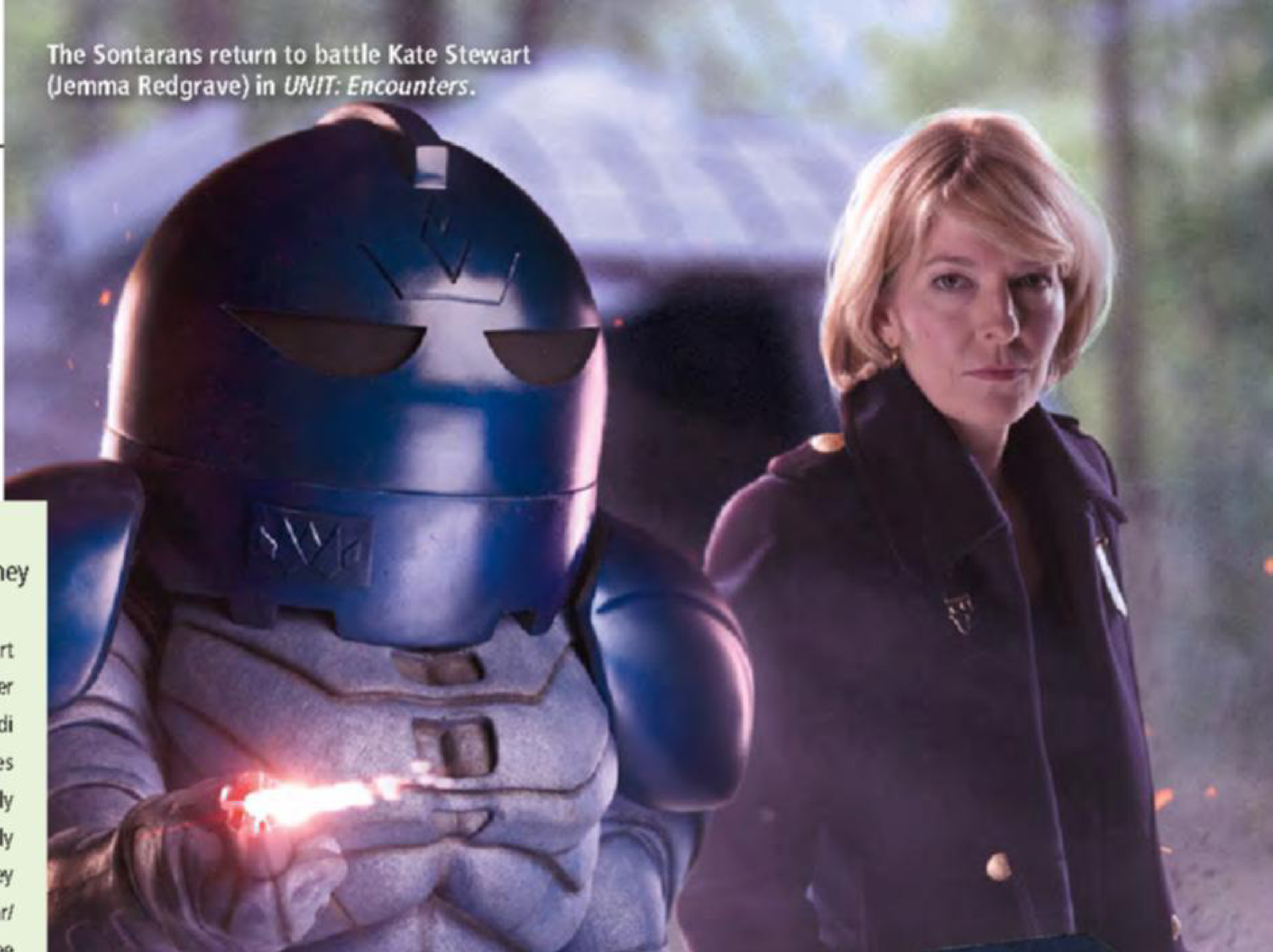
The Sea Devils


Chloe Rose's drawing of Idris and the Doctor's goodbye scene in *The Doctor's Wife* (2011).

Coming Soon...

AUDIO DRAMA **BIG FINISH RRP** £23 (CD), £20 (DOWNLOAD)
RELEASED NOVEMBER

UNIT: Encounters


The Sontarans return to battle Kate Stewart (Jemma Redgrave) in *UNIT: Encounters*.

Since *UNIT* launched in 2015, each four-episode series has seen Kate Stewart, Osgood and their team tackle a single threat. The fifth run, *Encounters*, is a little different.

"We'd done those very arc-based sets, and it's always nice to have a change, so an anthology series seemed like the logical thing to do," explains script editor Matt Fitton. "It shows the range and scope of all the different things that UNIT has to deal with, week in, week out."

It begins with Matt's *The Dalek Transaction*, which takes the gang to Central America.

"We have a single Dalek being offered for sale by a shadowy guerrilla group," says Matt, "so UNIT has to go in undercover and pretend they're buying it, because they can't let it fall into anyone else's hands. Because it's a single Dalek, there are echoes of Rob Shearman's TV episode *Dalek* [2005], and the script acknowledges the fact that something similar has happened before in the States, but hopefully this story takes it in a different direction. It's very badly damaged, mistreated, and gets out of its casing – and there's a touch of *Predator* about it all once it gets out into the jungle."

WRITTEN BY Matt Fitton, Roy Gill, Andrew Smith, John Dorney

STARRING

Jemma Redgrave	Kate Stewart
James Joyce	Captain Josh Carter
Ramon Tikaram	Colonel Shindi
Karina Fernandez	Captain Gonsalves
Lucy Fleming	Alice Donelly
Matthew Cottle	Ben Donelly
David Jonsson	Corporal James Morley
Dan Starkey	Marshal Skar/ Commander Merx/Sontaran Escapee
James Wilby	Professor John Torrance
Beth Goddard	Christine Colley
Barnaby Edwards	Satellite voice
Nicholas Briggs	The Daleks

Written by Roy Gill, the Hallowe'en-set *Invocation* is a spooky ghost story with ties to Kate's past, before another *Doctor Who* monster causes trouble for the team in Andrew Smith's *The Sontaran Project*.

"Sontarans are clones, and cloning technology is quite a modern, topical thing," notes Andrew, "so I thought, 'Wouldn't it be interesting if we had human scientists who are carrying out clone research getting their hands on a Sontaran?' With the scientists, one of the first ideas I had was, 'Osgood's a scientist, so maybe there's an opportunity here to fill in a little bit of her backstory' – so it's playing with the Sontarans, cloning, and a scientist who was one of Osgood's mentors in the past."

> **"I was given the idea of 'evil alternative universe, possibly a spin-off from the *Inferno* UNIT'."**
> JOHN DORNEY

UNIT: ENCOUNTERS
BIG FINISH WE LOVE STORIES
DOCTOR WHO
UNIT
ENCOUNTERS
FOUR EPIC FULL CAST AUDIO ADVENTURES

False Negative features the UNIT of a parallel reality, recalling the 1970 story *Inferno*.

"I was given the idea of 'evil alternative universe, possibly a spin-off from the *Inferno* UNIT' as a brief," recalls writer John Dorney. "I've never been a particular fan of parallel universe stories where it's just 'look how different our heroes are!' – I really like *Inferno*, but there are various other things I've seen where I just go, 'How exciting this new world is – somebody has a moustache!' So I was trying to find a new way of doing it; something that would grab me, something that was a hook for myself.

"I think that when they gave me the brief, they were expecting a sort of fast-paced thriller," he grins. "What they've got is a comedy and a farce! It's basically our Osgood and Josh trapped in an alternative universe, and all they want to do is get away, but they keep getting caught up in these shenanigans. It's a funny *UNIT* episode, which doesn't really happen very often!

DAN TOSTEVIN

David Jonsson (Corporal James Moreley), Lucy Fleming (Alice Donnelly) and Matthew Cottle (Ben Donnely) are among the cast of *UNIT: Encounters*.

THE AUDIO ADVENTURES OF DOCTOR WHO
UNIT: ENCOUNTERS
DISC ONE: THE DALEK TRANSACTION
BY MATT FITTON
UNIT: ENCOUNTERS
DISC TWO: INVOCATION
BY ROY GILL
UNIT: ENCOUNTERS
DISC FOUR: FALSE NEGATIVE
BY JOHN DORNEY

AUDIO DRAMA **BIG FINISH RRP** £14.99 (CD), £12.99 (DOWNLOAD)
RELEASED NOVEMBER

The Middle

The TARDIS is taking the Sixth Doctor and his friends to Formicia, where everyone's worth and role in society is determined by their age. For 19-year-old Flip Ramon, that means the fun and freedom of the 'Beginning', while Constance Clarke, who's about to turn 35, faces a life of labour in the 'Middle'. But the worst news is for the Doctor – after all, he's lived for centuries…

WRITTEN BY	Chris Chapman
STARRING	
Colin Baker	The Doctor
Lisa Greenwood	Flip
Miranda Raison	Mrs Constance Clarke
Mark Heap	The Middleman
Sheila Reid	Janaiya
Wayne Forester	Roman
Hollie Sullivan	Olivia York
Chloe Rickenbach	Chloe

"The machine goes haywire when it tries to figure out the Doctor's grand old age," smiles writer Chris Chapman, "and he's consigned to the End, which is very bad news for him as he appears to have wandered into some mass euthanasia programme.

"To me, *The Middle* was an opportunity to write about mortality," Chris explains, "and particularly how we perceive the elderly. In real life, I was spending a lot of time with my 94-year-old grandpa, now passed on, and had filmed a six-hour interview with him about his life and times – including plenty of good war stories, as he was on the Normandy beaches in 1944. He was still incredibly active and capable as a nonagenarian: a huge social life, great memory, and he'd just bought a new car! It made me think a lot about how we sometimes underestimate the older generation, and what they're truly capable of. That all fed into the story."

The Middle is Chris' first four-episode *Doctor Who* script, following the success of his 2016 single-parter *The Memory Bank*. The extra length, he says, allowed him to dive deep into Formicia.

"With *The Memory Bank*, I was sort of trying to cram a four-parter into 30 minutes, so it was fairly frantic," he reflects, "but with *The Middle*, it really felt like I had time to peel back the layers of the society and delve into the characters a bit more. And I got to play with cliffhangers, which are secretly my absolute favourite thing about *Doctor Who*! Practically, it was just a case of a lot more planning – I have a notebook full of narrative dead ends and could-have-beens!

"Writing for a very new TARDIS team was exciting too," he says of Flip and Constance, who each travelled with the Doctor individually until recently. "I pretty much wore out my copy of *Quicksilver* [2016] trying to get a handle on their chemistry as a pairing and where the Doctor fits in! I love how clear they both are as characters, which makes them a great contrast with each other. But, as with *Quicksilver*, I wanted to find the positives in their differences."

Flip (Lisa Greenwood), Constance (Miranda Raison) and the Doctor visit Formicia in *The Middle*.

> **"*The Middle* was an opportunity to write about mortality and particularly how we perceive the elderly."**
> CHRIS CHAPMAN

The guest cast includes Sheila Reid – recently Clara Oswald's gran in TV *Doctor Who* – as Janaiya, while *Friday Night Dinner*'s Mark Heap plays the passive-aggressive Middleman

"I've wanted Mark Heap in a Big Finish story for ages," says director Jamie Anderson, "because he's amazing and funny and sinister, and that's exactly what the Middleman required. Mark just has a way of delivering the most simple line and – by changing the inflection at the end of the sentence, or the rhythm, in a way you wouldn't expect – suddenly making it absolutely terrifying. Janaiya needed somebody who could put softness and warmth together with a fighting spirit, and I could think of no better person to do that than Sheila – she's just a legend." **DAN TOSTEVIN**

Guest stars Mark Heap (the Middleman) and Sheila Reid (Janaiya) join Colin Baker (the Doctor) in *The Middle*.

Coming Soon...

AUDIO DRAMA **BIG FINISH** **RRP** £14.99 (CD), £10.99 (DOWNLOAD)
RELEASED NOVEMBER

The Morton Legacy

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
ANNEKE WILLS AND FRAZER HINES IN
THE MORTON LEGACY
BY JUSTIN RICHARDS
FEATURING ELLIOT CHAPMAN
THE EARLY ADVENTURES

The Second Doctor, Ben, Polly and Jamie are off to Victorian London.

"I did a couple of different outlines before we settled on this story," says Justin Richards, writer of *The Morton Legacy*. "There was one on another planet, in a city full of robots, but they wanted something more down-to-Earth, and I suppose I was thinking vaguely about *Bleak House*, with the court case that goes on forever, so it all grew from there – and I always like doing things that are set in museums or collections."

Anneke Wills plays Polly in *The Morton Legacy*.

"It's about a man called Josiah Morton," explains Frazer Hines, who voices Jamie and the Doctor. "He lives in a big, old house, and he's got a museum of artefacts from South America and Africa and various other places. He nicks the TARDIS, because he thinks it's a very interesting artefact."

"But Josiah's got a problem," Justin explains "He inherited this collection of bits and pieces years ago, and the will he inherited it under is being contested by somebody else. There are strange and mysterious deaths related to the case, which may or may not be anything to do with Morton himself. There are a couple of villains: Copeland is the manager of a workhouse, but is on the make as well, so he's not above a bit of thievery and burglary, and he's got his eye on Morton's collection. And Dexter is his lackey, really – second-in-command of the workhouse, and very much under Copeland's thumb."

"Our main plot is to try and get back to the TARDIS, and get it out," adds Anneke Wills, who narrates and plays Polly, "but various people keep getting bumped off and it then becomes, in a way, a real Victorian melodrama – the manservant, all the people in the workhouse, that sort of thing."

"It gets really quite Dickensian," says Elliot Chapman, who plays Ben, "because you do really get that sense of the social and economic disparities of Victorian London, and how certain people can be manipulated because they've just got nothing. So the enemies, the villains of the piece, can get people to do things that they don't necessarily wish to do. There's an awful lot about it that addresses what's involved in serving people, and how much of that is voluntary or involuntary, and how it pays off."

"It doesn't need a lot of setting up, because most people understand Victorian London," points out Justin. "They have an image of it in their heads, whether from history lessons or from *Sherlock Holmes* – or from *Doctor Who*! But this is a bit more of the underbelly, I suppose – the seamier side of Victorian London. I hope it's atmospheric, and a bit of a mystery, and an adventure!"

DAN TOSTEVIN

WRITTEN BY Justin Richards

STARRING

Anneke Wills	Polly Wright/Narrator
Frazer Hines	Jamie McCrimmon/The Doctor
Elliot Chapman	Ben Jackson
David Sibley	Josiah Mortor
Kerry Gooderson	Jemma Morton
Ewan Bailey	Blazzard/Copeland
Alan Blyton	Dexter

AUDIO DRAMA **BIG FINISH** **RRP** £2.99 (DOWNLOAD ONLY)
RELEASED NOVEMBER

The Ingenious Gentleman Adric of Alzarius

When Adric first started travelling in the TARDIS, he was dazzled by the Fourth Doctor. "He's this 15-year-old boy who flees from his planet to follow Doctor Who, so he sort of hero-worships him," says Matthew Waterhouse, who played the role, "and stories like [1981's] *The Keeper of Traken*, of course, make that pretty clear – every time the Doctor does something, the boy mimics it, so there is that hero-worship element."

DOCTOR WHO
SHORT TRIPS
MATTHEW WATERHOUSE PRESENTS
THE INGENIOUS GENTLEMAN ADRIC OF ALZARIUS
BY JULIAN RICHARDS
BIG WE LOVE STORIES

But after just a handful of adventures, the Doctor changed. "When that happens, there's this great sense of loss," suggests Matthew. "For this young boy, his hero has bit the dust. It's a shock, and there's a sense that the new Doctor is almost this intruder who doesn't really belong there. There is a yearning in Adric for a return to what he had known, and the reason that he had fled his own planet in the first place."

The Ingenious Gentleman Adric of Alzarius, a short story written by Julian Richards and read by Matthew, explores the impact of that regeneration further.

"It wasn't something I'd ever given much thought to before," Julian admits, "but it didn't take much thinking to come upon it, once I knew that I was writing for Adric. If you look at the E-Space stories and *The Keeper of Traken*, he is very happy at how things are, and he's bumbling along joyously – but then Tegan and Nyssa turn up, and the Doctor changes, and it all goes wrong for him.

"So the basic principle for this story was, 'What does Adric actually want his adventures to be like at this point?' He's nostalgic all the way through, and there are lots of fragments of half-remembered bits of earlier stories scattered through that are part of Adric recalling those things. It builds to a realisation that it wasn't the perfect golden age that he's built it up to be in his mind, that was ruined forever when the Doctor changed."

But this is *Doctor Who*, so that realisation is arrived at via a romantic fantasy adventure complete with actual dragons.

"Adric is scientific, Adric gets frustrated," says Julian, "so I thought, 'What would most surprise and confuse Adric? Right, okay, Adric's meeting a dragon! Adric will object to its existence all the way through, and we can have the grumbling, frustrated Adric that we know and love!'"

DAN TOSTEVIN

WRITTEN BY Julian Richards
READ BY Matthew Waterhouse

> **"It builds to a realisation that it wasn't the perfect golden age that he's built it up to be in his mind."**
> JULIAN RICHARDS

Writer Julian Richards with Matthew Waterhouse, who plays Adric.

TALKING BOOK **BBC AUDIO RRP** £20
RELEASED 2 NOVEMBER

The Five Doctors

WRITTEN BY Terrance Dicks
READ BY Jon Culshaw

BBC
DOCTOR WHO
THE FIVE DOCTORS
TERRANCE DICKS
READ BY JON CULSHAW
WITH DALEK AND CYBERMAN VOICES BY NICHOLAS BRIGGS

With a new multi-Doctor story just months away on screen, it's the perfect time to revisit a classic of the genre, as BBC Audio revives the novelisation of 1983's *The Five Doctors*.

Uniquely, the book was available before the TV version was transmitted, making it many fans' first experience of the story. Among them was Nicholas Briggs, who's done Dalek and Cyberman voices for the audio release.

"I do remember very clearly that I bought the book before I saw the episode," he says. "Even though the book was a very accurate adaptation, I'd imagined it vividly while reading, and in my mind it was a feature film. Naturally, the BBC budget made it look rather less like that – so strangely, and rather disappointingly, the early release of the book really spoilt my enjoyment of the TV special. I kept thinking, 'Oh, that's not right It's not supposed to be like that!'"

Whether or not you view the prose version as the definitive original, the new reading should be packed with thrills – sound designer Simon Power calls it "a genuine all-guns-blazing epic. The Doctors are plucked from their time and whisked off to the Death Zone, and from then on, every scene is pretty much action-packed, with a series of set pieces testing each of them in turn. It never runs out of energy, with each Doctor playing to their strengths in a series of physical and mental challenges, and you're never more than a scene away from one of the Doctor's familiar adversaries: the Master, Daleks, Cybermen, and even the Yeti get a look in."

"It's just one scene of a Dalek going nuts, of course," Nick clarifies, "but lots of fun to do. I almost wanted to recreate that famous outtake that Roy Skelton did, when they didn't tell him to stop, so he kept on screaming 'EXTERMINATE!'" The 1980s Cybermen, he explains, were more of a challenge: "It's a question of creating two competing pitches in your voice."

Alongside Nick's monster voices, Jon Culshaw narrates.

"I was thrilled when I was told that he was to read *The Five Doctors*," says Simon. "Having heard his pin-spot renditions of Tom Baker and Jon Pertwee, I wondered how he would tackle Doctors One, Two, and Five. His tetchy First Doctor particularly made me chuckle with delight as I worked on those scenes. All the voices were absolutely magnificent."

DAN TOSTEVIN

TALKING BOOK **BBC AUDIO RRP** £10.99
RELEASED 2 NOVEMBER

Rhythm of Destruction

WRITTEN BY Darren Jones
READ BY Dan Starkey

A story that starts with the TARDIS heading to a rock concert feels like the perfect fit for the Twelfth Doctor – but when writer Darren Jones first had the idea that became *Rhythm of Destruction*, the incumbent Doctor was the Eleventh.

"When I generate ideas, I usually play little word games or make lists around a topic," explains Darren. "The seed of *Rhythm of Destruction* simply came out of the word 'jazz'. The jazz world is alien to me, so it felt like a good road to go down for a *Doctor Who* adventure. And then other imagery began inspiring me, such as the New Orleans funeral scene from *Live and Let Die*, which feels chilling and quite bonkers at the same time. When I was asked to pitch for a Twelfth Doctor story last year, I looked at it again, and it actually felt more suited to the Twelfth than the Eleventh anyway. It changed a fair bit, but the core is still the same story."

The Doctor is drawn into an adventure after arriving on Quish, a planetoid with a perfect natural amphitheatre. "It's his favourite music venue," says Darren, "and he's been lots of times. However, he thinks he's going to a rock concert, but finds it's a jazz gig, and the Twelfth Doctor can't stand jazz! There he meets a young music journalist, Tommy Loco, who is very nervous, and it turns out for good reasons. Obviously the Doctor can't help but want to know why.

"Tommy takes the role of companion. He's a young jobless music journalist who's following what he thinks is a big story, so he's got a curiosity and determination that the Doctor admires, but also a little bit of moral ambiguity that the Doctor pulls him up on. There's a lot of life-and-death peril, and trying to save others while putting themselves at risk. Tommy is whisked along with the Doctor and just manages to keep up. Most of the time he's just trying to stay alive, but the Doctor knows Tommy is more resilient than he looks."

Overall, Darren says, the story is about consequences – "the consequences of our actions, and whether we can make things right or whether we have to admit failure. It's a forever fascinating notion: what happens when evil comes out of good intentions, or good comes out of evil intentions."

DAN TOSTEVIN

AN ORIGINAL AUDIO ADVENTURE
BBC
DOCTOR WHO
RHYTHM OF DESTRUCTION
WRITTEN BY DARREN JONES

UPCOMING RELEASES

BOOKS

THURSDAY 2 NOVEMBER
- ***100 Illustrated Adventures*** Puffin, £20

BOOKS – PARTWORK

WEDNESDAY 25 OCTOBER
- ***Doctor Who: The Complete History*** **Issue 57** Panini, £9.99

WEDNESDAY 1 NOVEMBER
- ***Doctor Who: The Complete History*** **Issue 58** Panini, £9.99

AUDIOS

NOVEMBER RELEASES
- ***The Tenth Doctor Adventures: Volume Two*** [Tenth Doctor] by John Dorney, Guy Adams, Matt Fitton. Big Finish, £35 (CD), £25 (download)
- ***The Middle*** [Sixth Doctor] by Chris Chapman. Big Finish, £14.99 (CD), £12.99 (download)
- ***The Morton Legacy*** [Second Doctor] by Justin Richards. Big Finish, £14.99 (CD), £10.99 (download)
- ***The Ingenious Gentleman Adric of Alzarius*** [Fifth Doctor] by Julian Richards. Big Finish, £2.99 (download)
- ***UNIT: Encounters*** by Matt Fitton, Roy Gill, Andrew Smith, John Dorney. Big Finish, £23 (CD), £20 (download)

THURSDAY 2 NOVEMBER
- ***The Five Doctors*** [First, Second, Third, Fourth & Fifth Doctors] by Terrance Dicks. BBC Audio, £20 (CD)
- ***Rhythm of Destruction*** [Twelfth Doctor] by Darren Jones. BBC Audio, £10.99 (CD)

DECEMBER RELEASES
- ***The War Master*** by Nicholas Briggs, Janine H Jones, James Goss, Guy Adams Big Finish, £23 (CD), £20 (download)
- ***Static*** [Sixth Doctor] by Jonathan Morris. Big Finish, £14.99 (CD), £12.99 (download)
- ***The Wreck of the World*** [First and Second Doctor] by Timothy X Atack. Big Finish, £14.99 (CD), £10.99 (download)
- ***O Tannenbaum*** [First Doctor] by Anthony Keetch. Big Finish, £2.99 (download)

MAGAZINES

THURSDAY 2 NOVEMBER
- ***The Essential Doctor Who: Time Travel*** Panini, £9.99

THURSDAY 16 NOVEMBER
- **DWM 519** Panini, £5.99

Wotcha!

The page that is not something to be shuffled off onto some stray boffin, you know.

BY **THE WATCHER**

A History of Doctor Who in 100 Objects...

#87

THE DOCTOR'S PUFFERFISH

Pressed to nominate something that symbolises *Doctor Who*, a pufferfish might not spring immediately to mind – but bear with me. At the opening of *Listen*, the Doctor delivers a soliloquy in which he ponders "perfect hunters", and watches a lioness bringing down a wildebeest. Next he considers "perfect defence", and we see a pufferfish inflating like a balloon and extruding its spines. Interestingly, this is not the first time that the humble *Tetraodon cutcutia* has appeared in *Doctor Who*. Not by a long chalk – but first things first. In order to unpack the hitherto unexplored topic of the emblematic significance of pufferfish in *Doctor Who*, we must temporarily allow the little fellow to swim away; we'll catch up with him again in a few paragraphs' time.

Another inadequately explored phenomenon is the regularity with which the Doctor's UNIT laboratory changes its appearance. No two stories feature an identical lab – not even *Planet of the Spiders* and *Robot*, in which several fixtures regenerate along with the Doctor. Decluttering occurs on the shelving to the left, while atop the bureau to the right, a mirror conveniently materialises so that the new Doctor can admire his face in it. Benches migrate, and a brand new one appears in the foreground, obligingly dressed with a brick for the Doctor to karate-chop. But one enticing detail remains consistent: suspended from the ceiling towards the rear of the set, gazing down on events as they unfold across all ten episodes, is a small stuffed crocodile.

There's something fishy behind this...

Crocodilia is an order of the animal kingdom which sheds an unexpected light on our hero. Why does he have a stuffed crocodile in his lab? One might as well ask why Hieronymous has one in his study in *The Masque of Mandragora*, and why there's another in Leonardo da Vinci's studio in *City of Death*. Really. Look closely and you'll spot them. Don't assume that a succession of BBC set designers just grabbed the croc at random. What renders the reptile relevant is that Leonardo, Hieronymous and the Doctor himself are all, on some level, associated with the occult science of alchemy. In the Middle Ages, a stuffed crocodile was one of the alchemist's staple props, akin to a witch's familiar. Dangling from the ceiling in the Doctor's lab, our croc reflects this arcane association, hinting at the Doctor's mystical powers and scientific brilliance – just as the human skull glimpsed on another shelf in *Planet of the Spiders* plays the role of a medieval scholar's *memento mori*, foreshadowing the story's climax.

Explorations of other UNIT lab decorations, from the fetching array of porcelain ornaments in *The Ambassadors of Death* to the mysterious graph adorned with three zig-zagging lines in *The Three Doctors* (possibly the lead actors' respective viewing figures), must wait for another day. At present let's focus on the most intriguingly dressed lab of them all, namely the one in *Terror of the Autons*, which offers such oddities as a criss-crossed pair of African spears, a trio of toy aircraft, a framed photo of a biplane, a wallchart illustrating the human digestive system, and – hold on, what's that above the window by the door? Rotating slowly in the studio breeze, its mouth frozen in a permanently surprised 'O', bearing silent witness to some of the story's most dramatic moments (check out its "Well I never" expression just after the Brigadier rescues the Doctor from the Nestene telephone flex), is – wait for it – a stuffed pufferfish.

Even the most casual observer might, at this point, be wondering whether the Third Doctor harbours some sort of hitherto undocumented taxidermy fixation. Could this explain the human body chart, the skull, and the fact that Liz Shaw disappears so suddenly? Unlikely – but then again, so is the coincidence that *Doctor Who*'s most significant agglomerations of stuffed animals belong in the collections of *The Web of Fear*'s Julius Silverstein and *Ghost Light*'s Josiah Smith, disclosing a curious correlation between taxidermy and the initials 'J.S.' which the Third Doctor's choice of pseudonym does little to dispel. No, let's not go there – let's return instead to the Twelfth Doctor's choice of the pufferfish as an examplar of "perfect defence", and consider the fact that puffing up and getting spiky is *precisely* what the Doctor – and especially the Third Doctor – does when threatened. *Terror of the Autons* contains a textbook instance in his stand-off with the pompous Mr Brownrose. So there we have it: a brief history of pufferfish symbolism in *Doctor Who*.

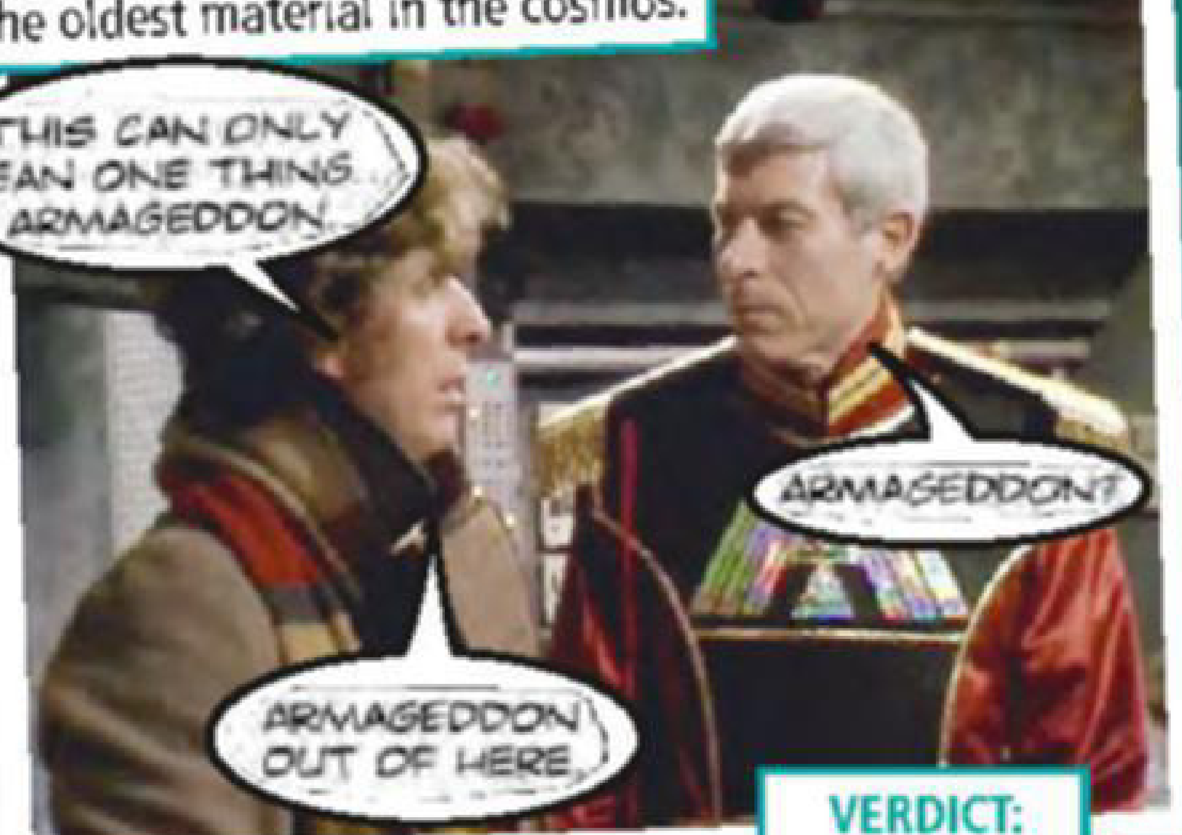
IN A NUTSHELL: If you look hard enough, there's always something hidden in plain sight.

TOP TEN GAMES

- ▲ BOKGAMMON ▲
- ▼ LOGOPOLY ▼
- ▲ FLAVIAL PURSUIT ▲
- ▲ BUCKARUTAN! ▲
- ▼ KALEDS AGAINST HUMANITY ▼
- ▼ HUNGRY HIPPIAS ▼
- ▲ CHINESE CHACAWS ▲
- ▼ SPEELSNAPES AND LADDERS ▼
- ▼ CONNECT FOUR TO DOOMSDAY ▼
- ▼ YAHTZEE, DICE GAME OF THE ALIEN VOORD ▼

WHAT A LOAD OF RUBEISH

The puzzled professor examines the oldest material in the cosmos.



THIS CAN ONLY MEAN ONE THING. ARMAGEDDON.
ARMAGEDDON?
ARMAGEDDON OUT OF HERE.

VERDICT: "Pardon?"

THE *Six Faces* OF DELUSION

The Doctor's UNIT lab harbours many secrets. Which five of the following are true, and which one is about to explode hilariously and leave him with a sooty face?

Answer revealed at the bottom of the page.

1 The Moroks' freezing machine from *The Space Museum* appears in the Doctor's lab in *Spearhead from Space*.

2 The lab in the final scene of *Colony in Space* has a completely different configuration of walls from the lab in the first episode.

3 One of Tobias Vaughn's control panels from *The Invasion* appears in the Doctor's lab in *Spearhead from Space*.

4 A painting from Trenchard's office in *The Sea Devils* appears in the Doctor's lab in *The Time Monster*.

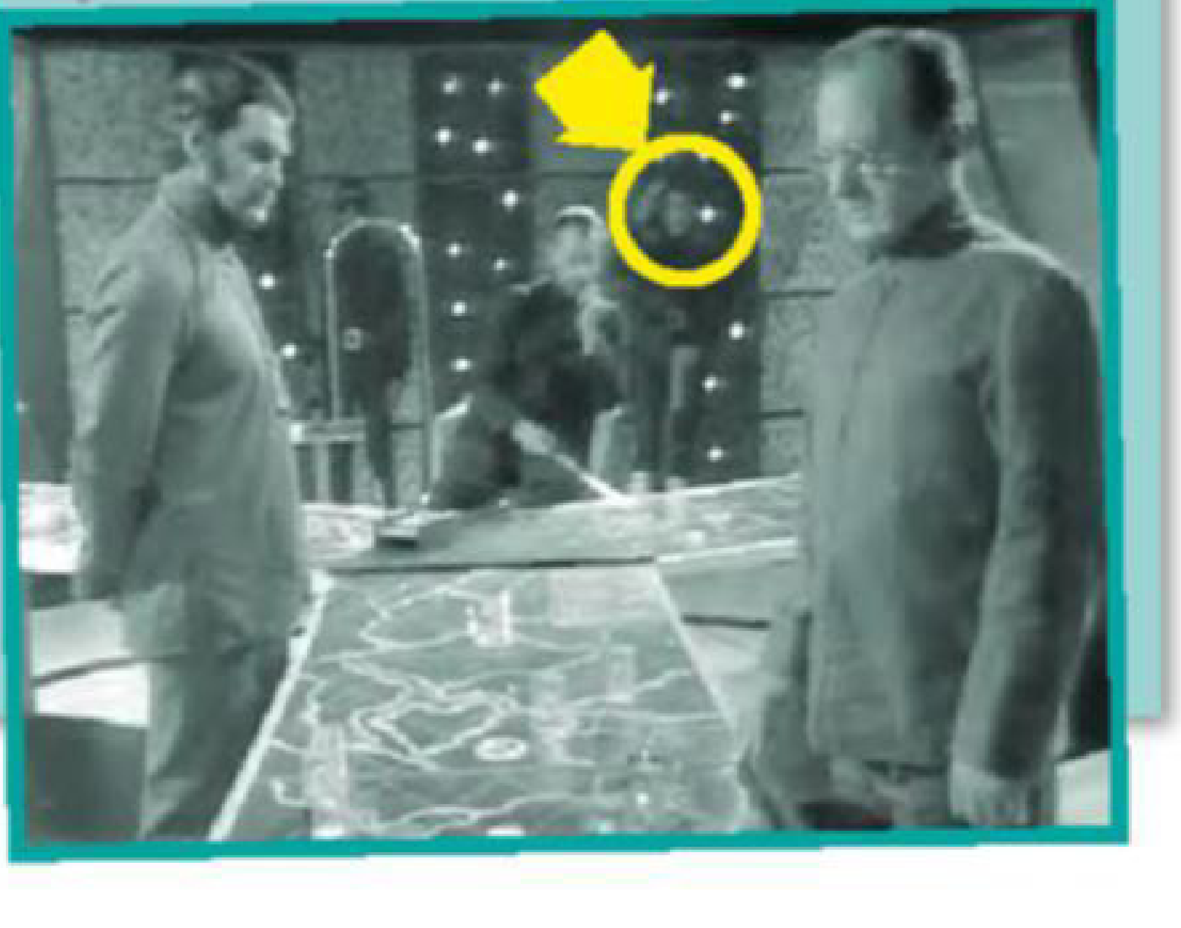
5 The principal Cyber-spaceship from *The Invasion* appears in the Doctor's lab in *Spearhead from Space*.

6 The Third Doctor's cape discreetly vanishes from the hat-stand between the first and second lab scenes in *Robot*.

The Six Faces of Delusion: Number 4 is the failed experiment. The others are all true. (In case you're wondering, the Cyber-ship is that big blue thing standing beside the TARDIS in *Spearhead*. It certainly gets around: a year later it turns up again with a fresh paint job in the Primitive City in *Colony in Space*.)

SUPPORTING ARTIST *of the month*

"Okay studio, listen up. Message from Mr Maloney in the gallery. This is one of the most important scenes in *The War Games* – it'll start at about 19:08 in Episode Seven, give or take – and it's the bit where the War Lord chastises the War Chief in the War Room, so one way or another it's pretty jolly warlike, and we don't want anything undermining that. For example, you there at the back. Yes, you. Alien guard chappie behind Philip Madoc. I see you're not quite ready yet. Well, don't leave it to the last minute, there's a good fellow. We don't want you hastily pulling down your eye-mask and shouldering your weapon *after* I shout 'Action', do we? That'd be a frightful blunder, wouldn't it? Okay, super. Everybody ready? Stand by. And… *Action*!"



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